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THE AMERICAN ARCHITECT

FOUNDED 1876

COLMAR—THE ALSATIAN ROUEN

By SAMUEL CHAMBERLAIN

Illustrations by the Author

THE essence of the true Alsace cannot be found more pleasantly expressed than in the sleepy town of Colmar, nonchalantly seated in the rich valley of the Rhine. Colmar, city of smoky taverns and coffee, cake and toy shops, of fantastic peaked roofs and spiny towers and storks' nests; the Colmar made famous by the sympathetic "Oncle Hansi," whose drawings and posters and books have endeared him and Alsace to all of France, especially to the children. Colmar has suffered little of the industrial fever which has seized its neighbors, Strasbourg and Mulhouse. This is, of course, fortunate from an artistic point of view, making Colmar far more intriguing to the travelling pencil pusher than

"LITTLE VENICE"—COLMAR

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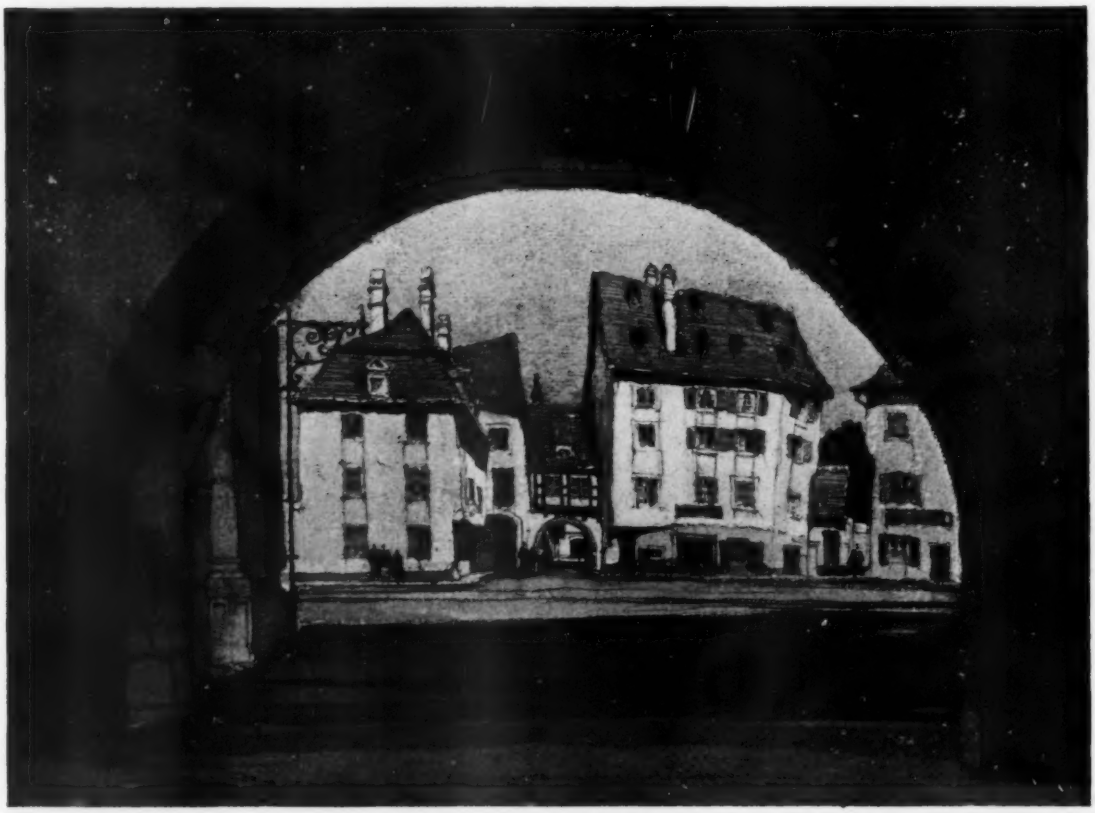
to the travelling salesman. Provincial torpor has preserved its Old Town intact, saved its tortuous streets from being widened and its vast overhanging houses from being razed to make way for apartment buildings. Such are the blessings of commercial stagnation.

Colmar was a German city ten years ago, and its complexion has undergone little change. The skyline is jagged with warped German roof lines. There is a vast perpendicular department store, strongly reminiscent of Munich, which has been renamed "Aux Villes de France," and there are coldly archaeological bank buildings, built of stone the color of half-boiled calves liver, which are now emblazoned with the names of French banks. The policemen are uniformed as all good gendarmes should be, but they speak a hoarse Teutonic patois. All of the signs in the town have been repainted in French, but the names posted about are reassuring reminders of what one sees out of the train windows when passing through Milwaukee. The people are awkward and rosy cheeked, like wooden dolls. Paunches, gutteral voices and bristling pompadours are fairly abundant. Gross silhouettes and shiny noses are found in place of feminine chic. Calves are noticeably plumper. The German love of music, of shaded parks, of beer and good groceries is evident everywhere. There are numerous beer gardens, stalking with bald and somewhat silly Doric columns. Excellent orchestras play soft Viennese waltzes while buxom lasses bring in the foaming bock in sizable scuttles, accompanied by gigantic pretzels. If you ask them, they will serve you that Alsatian chef d'oeuvre, "choucroute garnie," and how! A steaming mountain of glorified cabbage, saucily spiced, around which snuggle a brood of unimaginably tender boiled potatoes, a shimmering slab of ham and two plump, juicy, tomato-red sausages! (After this outburst, I really expect to be approached by the agencies to write luscious-luscious advertisements for the ladies' magazines.)



VISTA IN COLMAR

If the Colmarians appear quite German as far as externals go, they are, in spirit and sympathy, extremely French. Colmar is the judicial capital of Alsace and the heart of a strongly patriotic movement. No city was happier to bring forth the Tricolors which had been hidden for forty-seven years in attics and cellars, and to fly them triumphantly from the window ledges on that unforgettable day

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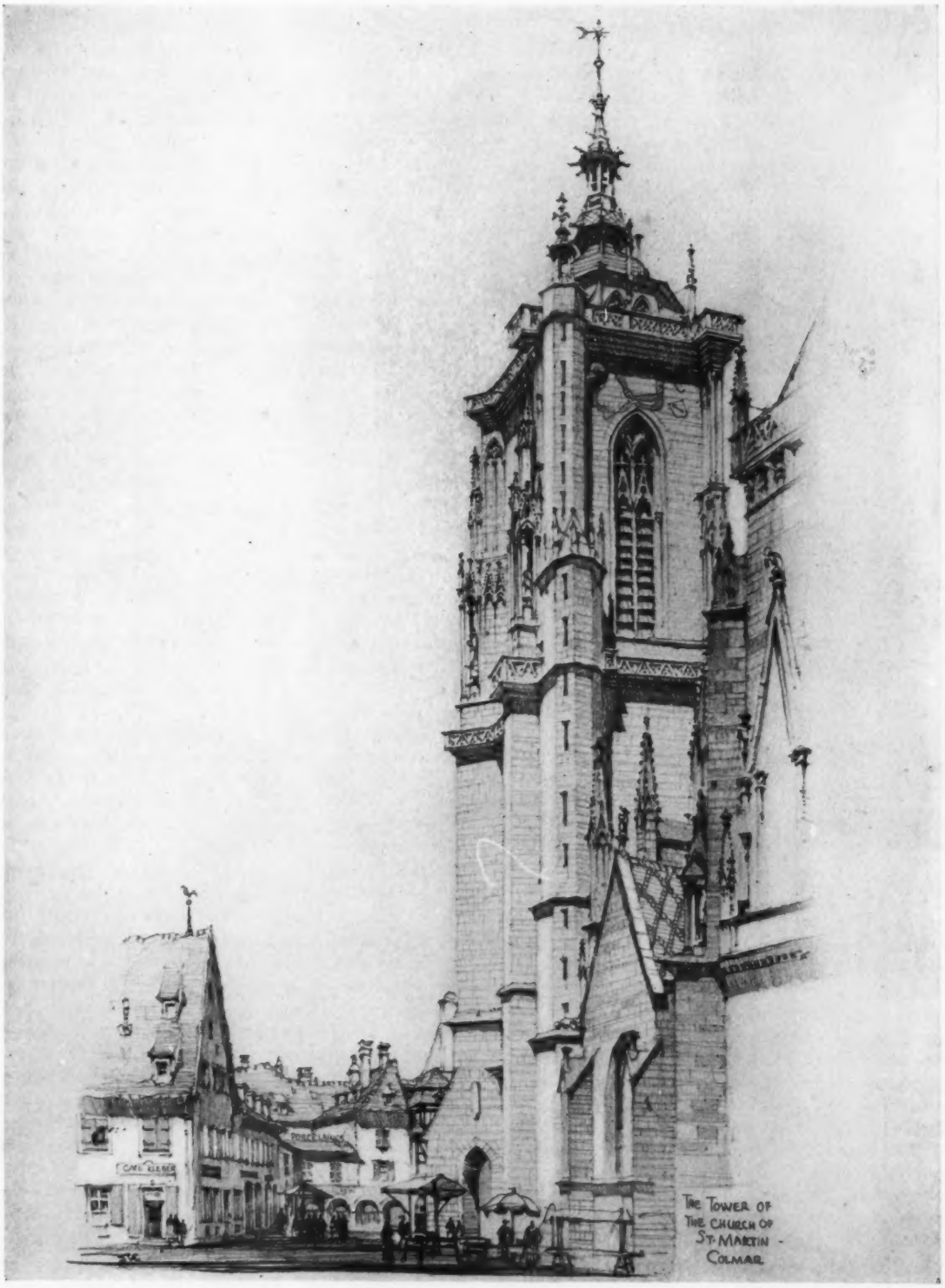

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

in November, 1918, when the Armistice was signed.

The architectural charm of Colmar lies in its haphazard and casual structure. There is none of the geometric in the town, none of the T-square and triangle, nothing that remotely resembles city planning. One house springs up with utter disregard of its neighbor, leading to a complexity of twisted walls and roofs which is rarely surpassed. An immense variety of old houses results from this

THE TOBACCO SHOP

architectural caprice, varying from grotesquely quaint, nursery-rhyme houses to statuesque Renaissance mansions. Of the latter, particular mention may be made of the "Maison des Tetes," which is now transformed into a musty inn. It is dizzy with ornament to the very peak of its pointed facade. Three grimacing heads protrude from every pilaster, whence its name. The doorway is exquisite, embellished with escutcheons and a grille in fanciful Alsatian pattern.

The half timber work of the region has a character quite its own, differing radically from that of Normandy. The horizontal, vertical and diagonal elements appear in about equal proportion, producing an effect more blatant than is ordinarily obtained with timbers.

The present Mairie, once the ancient Customs House, is an astounding old building, rambling about in an aimless manner, with no one facade bearing any resemblance to any other. There is a large cloistered opening beneath it, supported by sturdy carved oak columns, furnishing refuge on rainy days for the town loiterers and also the vista for the wash drawing here reproduced. It glories in a clock tower, a sun dial, a handsome exterior staircase, wrought iron in abundance and many jeweled bits of sculpture and Gothic detail, among them the Austrian double eagle, which has weathered the stormy centuries with the patient Alsatian people. Add to these stray timbered towers, carved wood balconies, delicate Renaissance portals and ponderous Gothic ones with massive hinges, windows of leaded bottle glass and, topping it all, a giddy enamelled tile roof, set in a bright pattern of green, blue and white. All told, a delicious melange, a complete architectural *hors d'oeuvres variees*. The critics call it vulgar, (which it probably is), and in truth it does seem rather coarse beside the delicacy of the quaint little building which now serves as the Commissiariat de Police. The flawless little balcony which adorns this facade, a glimpse of which is found in the lithograph of the market place, is a bijou of the Renaissance which can scarcely find a competitor in all Alsace. It was from this miniature loggia that the Magistrate of Colmar read proclamations to the assembled townspeople, and from here were announced the names of belligerant citizens who were due for a public flogging. What is said to be the oldest house in Colmar soars up next to it, ornamented with one of the shop signs for which Alsace is noted.

Colmar is proudest of its Museum, installed in the cool cloisters of a former Dominican convent. It is named after Schongauer, whose atelier was long in the town, but it possesses only a feeble representation of the master's work. However, it does contain the famous retable of Isenheim by Mathias Grunewald and Nicolas de Haguenau, which was rescued from the fury of the Revolution, and which has come to be considered the masterpiece of Rhenan art. The realism of certain of these Central European primitives is as amusing as it is sometimes sickening. All of the Madonnas are plump-faced and blonde, with bulging foreheads in true Teutonic fashion. We won't go into the unappetizing side just now.

The church of St. Martin, over whose authorship a rather acrimonious and puerile dispute has arisen between the French and German archaeologists, is well worth fighting over. One need not question the German source of the quaint old spire, nor of the Chinoiserie of its final cresting, yet the lines and Gothic detail of the church as a whole could hardly be more purely French. The dispute arises over the nationality of the architect, Le Maitre Humbret. The rival critics become quite warm under the collar in claiming the illustrious master, with honors about even.

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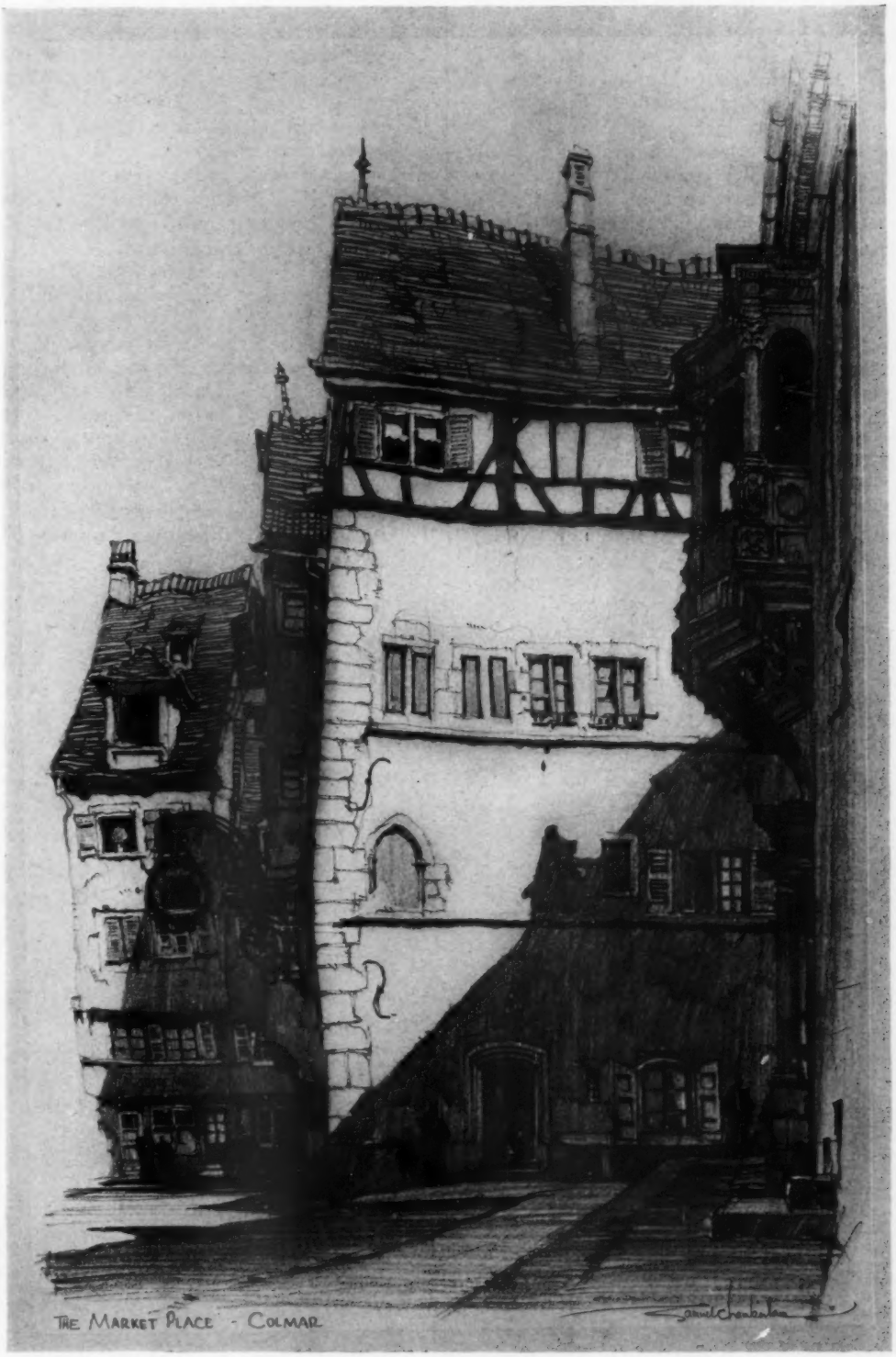


FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

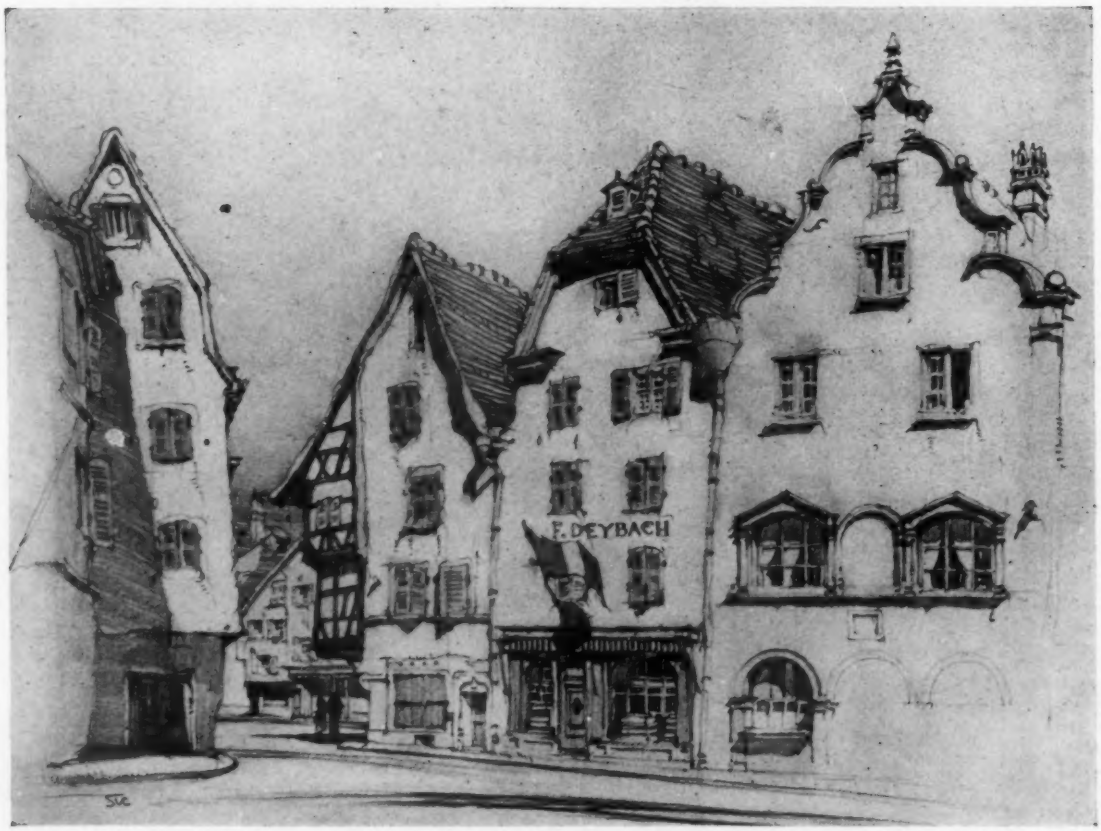
The color of the stone of St. Martin, which the present pencil sketch must fail dismally to convey, is unique among the churches of France. Quarries in the region of Colmar yield stone of a great variety of colors, ranging through an entire grayed spectrum, and the builders of St. Martin seem to have omitted none of them in weaving a pattern of soft and symphonic colors. To do the stonework of this church justice, one needs a palette cooler, but quite as varied as that needed to make a color cartoon of the stained glass of Chartres.

The interior of the church has suffered periodically during the centuries, and recently has been refitted in a manner which all too unhappily savors of the ecclesiastical shops on the rue St. Sulpice.

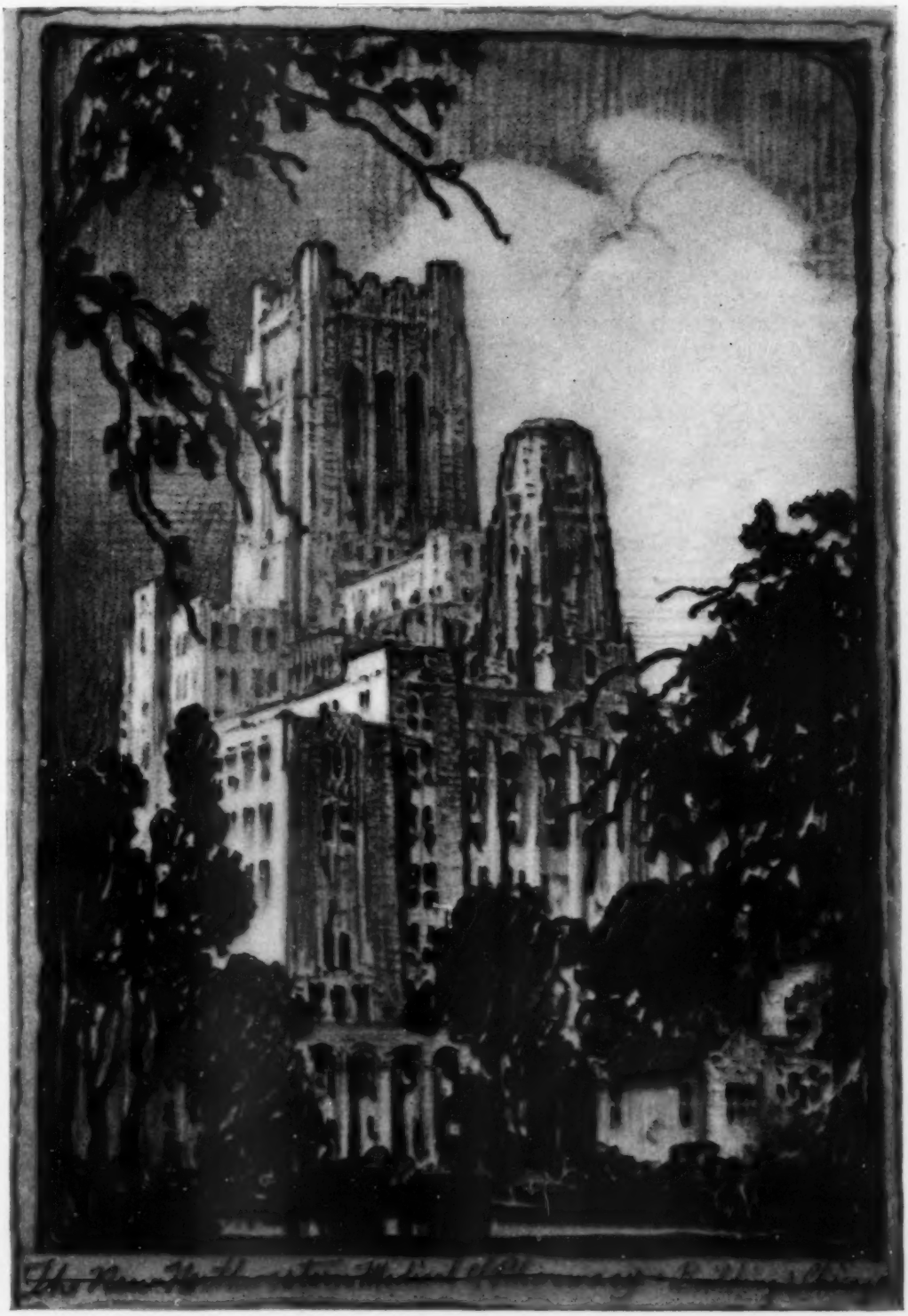
St. Martin is the only church in Colmar, I believe, which is not crowned with a stork's nest. Many of the spires of the city are capped with this huge basket of straw, like a pom-pom on a dunce cap. Most of the nests are inhabited by authentic storks, while some are mere iron baskets, hospitably placed to encourage tenants of this variety.

There is a touch of Bruges in the clump of fanciful old houses which make up Colmar's "Little Venice." Their long roof lines are reflected in a stream whose lazy waters barely suffice to transport long flat barges laden with turnips and cabbages. At intervals are the traps of fish merchants, filled with plump trout. The fisherman scoops up an assortment in a crab net for the approval of passing housewives, who place the selected specimen in market baskets, floundering frantically among lettuce heads. The stream's edge resounds with the paddling of energetic laundresses and the water is milky gray from the presence of strong soap. Whether the imprisoned fish find this to their fancy is not certain, but one may hazard a guess in the negative.

Colmar merits a closing paragraph full of flourishes and superlatives, but just at the moment when these should be forthcoming we have discovered three villages so perfect, so unreasonably, violently picturesque that Colmar appears as an imperfect jewel indeed. They go under the ponderous names of Ammerschwihr, Kaisersberg and Riquewihr, and if the lead pencils don't run out, they will claim space in a forthcoming number of THE AMERICAN ARCHITECT.



A STREET IN COLMAR



McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

THE ALEXANDER McKINLOCK MEMORIAL CAMPUS, NORTHWESTERN UNIVERSITY, CHICAGO

JAMES GAMBLE ROGERS AND CHILDS & SMITH, *Associated Architects*

THIS very interesting group of buildings embodies some of the most modern ideals in architectural design. The Montgomery Ward Memorial Building itself is a decided step forward in the development of scholastic buildings in this country. While it is not developed as much as the contemplated Cathedral of Learning by Klauder in Pittsburgh, nevertheless, it shows what can be done in many storied construction for handling large required spaces in intimate contact with each other, and, as in this instance, on a limited ground area.

Where these floor spaces, as required in the Montgomery Ward Memorial Building, become so enormous, is it not possible that a two or three-storied building would be out of date? In a three-storied building, it would require practically a trolley car or some other conveyance to carry one over the vast spaces required and supplied in this building, in a comparatively limited area.

The light and air feature, the ease of access fea-

VIEW FROM SOUTHWEST—MONTGOMERY WARD MEMORIAL BUILDING IN FOREGROUND

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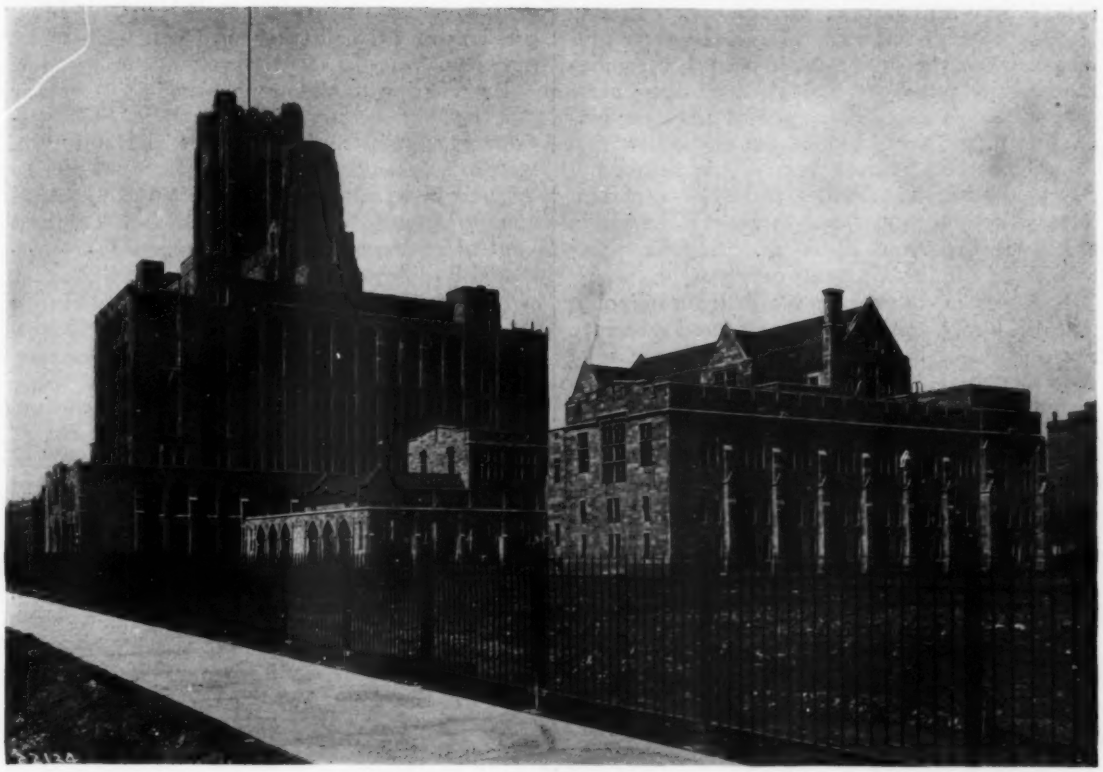
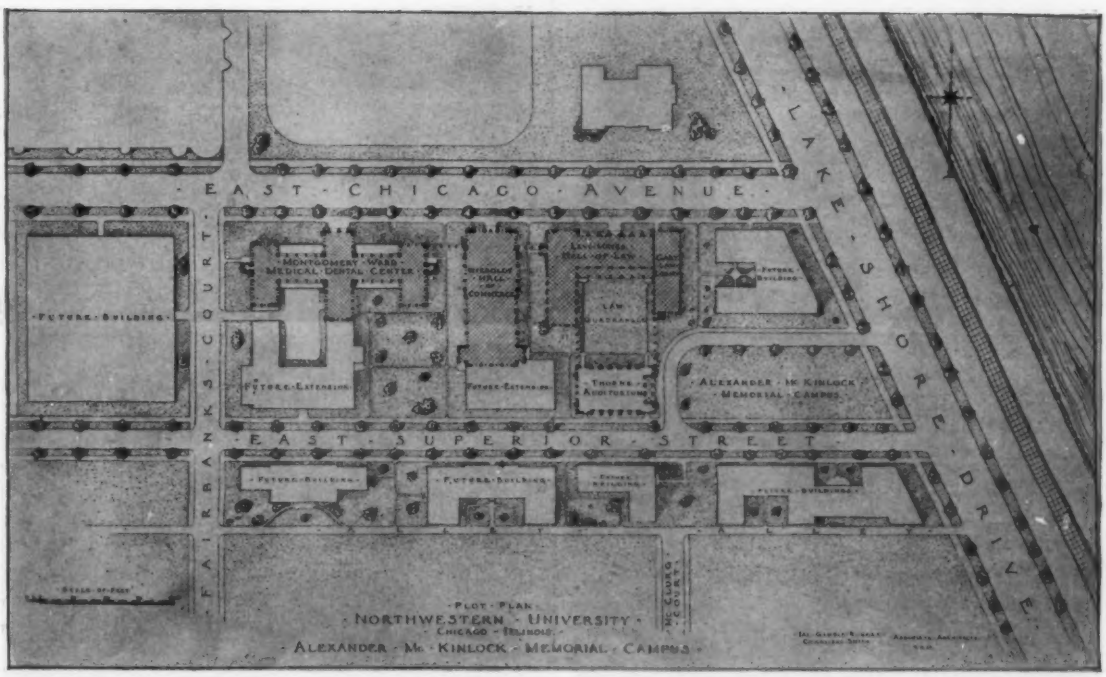


VIEW FROM SOUTHEAST


EAST · CHICAGO · AVENUE
LAKE · SHORE · DRIVE
MONTGOMERY · WARD · MEDICAL · DENTAL · CENTER
FUTURE · BUILDING
FUTURE · EXTENSION
ALEXANDER · Mc KINLOCK · MEMORIAL · CAMPUS
EAST · SUPERIOR · STREET
FAIRBANKS · COURT
PLOT · PLAN
NORTHWESTERN · UNIVERSITY
CHICAGO · ILLINOIS
ALEXANDER · Mc · KINLOCK · MEMORIAL · CAMPUS

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

ture, proper construction, the economical heating arrangements, the economical plumbing arrangements, where the equipment is of such a complicated nature and where a single large distributing pipe will reach many superimposed areas, the economical use of electricity and the ease of electrical connections—all of these factors have been properly handled in this fourteen-storied Montgomery Ward Memorial Building, carried still higher in architectural treatment by the majestic tower rising to a height of nineteen stories or more.

It is very interesting, from a design standpoint, that in Chicago and on a plot of ground where the recessional idea is not required in this particular case, that some of the elements of high buildings required by modern zoning plans, should be carried out in this building.

One can still see the impress of Oxford or Cambridge in its scholastic treatment and in the details of the various buildings in this group. Publicly, the success of their design has already been established by two architectural juries, in the award of the gold medal of the Lake Shore Trust and Savings Bank of Chicago.

In all of these unusual types of buildings, we shall look forward with much interest to see if more recognition will come later, as our permanent ideas about architecture in this country along lines of modern touch will probably be tempered by the years. A group consciousness of good design in these giant examples will be had by all and general expressions of artistic thought and judgment, which have been formed after more mutual consideration.

By referring to the group plan it will be seen that the buildings erected and shown in the illustrations are cross-hatched. The future buildings to the west of Fairbanks Court and to the south of East Superior Street, shown on this group plan, are extensive hospital buildings, which will gather in years to come around the Montgomery Ward Memorial Building as a nucleus.

The small building shown on the plan as future extension immediately to the south of the Montgomery Ward Memorial Building, will probably be as large, when finally planned, as the Montgomery Ward Memorial Building itself, and is contemplated as a great central clinic, similar to the Cornell or Mayo clinics. When this extension is carried out, it will give three floors of added space to the present capacity of the medical class rooms and laboratories.

The Wieboldt Hall of Commerce, the central building with the monumental smokestack, will extend later to the south. Levy Mayer Hall of Law, immediately adjoining its Law Quadrangle, which is now surrounded by cloisters, will have the Thorne Memorial Auditorium, and still later, there will be a future building east of the Elbert H. Gary Library of Law, probably as large in cubic content as the Levy Mayer Hall of Law.

By studying the illustrations, one will observe

VIEW FROM COURTYARD, LEVY MAYER HALL OF LAW

DENTAL CLINIC, MONTGOMERY WARD MEMORIAL BUILDING

XUM

LINCOLN HALL, LEVY MAYER HALL OF LAW

LOWDEN HALL, LEVY MAYER HALL OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

that the scheme of design has been to keep the lower buildings toward the Lake Front and to build up in great stony craggy masses the roof of Levy Mayer Hall of Law, the higher roof of the Wieboldt Hall of Commerce with its setbacks and its gigantic chimney stack, these again leading up to the exceedingly interesting mass group of the Montgomery Ward Memorial Building itself—this building culminating in a majestic tower of English proportions and design to a height of 260 feet.

The Montgomery Ward Memorial Building is fourteen stories in height, with an additional six stories in the tower. The lower seven floors are arranged for the Medical School; the next six floors for the Dental School. The utilities used for both of these schools are placed in the fourteenth floor and in a portion of the tower. The administration department, including the president's suite, the alumni suite, the business offices, etc., occupy the remainder of the tower. The medical department, by being placed on the lower floors, will have direct connection with the main clinic and general hospital, to be built later immediately to the south, and also will be in close touch with Wesley Hospital, Passavant Hospital and the other general hospitals surrounding the Montgomery Ward Memorial Building to the west and south.

The large wings to the east and west of the Montgomery Ward Memorial Building form excellent spaces for laboratories, with ideal light and air on four sides. The central wing extending to the north is used on a number of floors for lecture rooms. The general floor plan has been developed with the idea of a 16-foot depth, which would supply excellent light and air to all the offices and class rooms in the building.

The medical system of instruction contemplated is that of very small groups. On the dental floors, from the eighth to thirteenth, inclusive, a slightly different system is used, with groups of forty students in each section.

The equipment in both the Medical and Dental Schools is the most modern in type, much of it being built especially for this particular school. Great interest has already been manifested in the arrangement of the dental chairs.

MAIN ENTRANCE CORRIDOR, LEVY MAYER HALL OF LAW

XUM

ASSISTANT DEAN DAVIES' PRIVATE OFFICE, WIEBOLDT HALL OF COMMERCE

DR. SCOTT'S PRIVATE OFFICE, MONTGOMERY WARD MEMORIAL BUILDING

DEAN BLACK'S PRIVATE OFFICE, MONTGOMERY WARD MEMORIAL BUILDING

DEAN CUTTER'S PRIVATE OFFICE, MONTGOMERY WARD MEMORIAL BUILDING

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

The Wieboldt Hall of Commerce, in the center of the group, houses the School of Commerce, which has the enormous capacity of about four thousand students, most of whom are taken care of in two or three hour classes early in the evening. This school has a capacity of twenty rooms, seating about 1500 students. It has large offices, a research department, a library and club rooms for men and women students. On the upper floor is housed the Open Court Publishing Company.

The heating plant for the entire group is placed in the first two floors of the School of Commerce, to the rear; it has a potential capacity of double that of the cubic contents of the present buildings.

The Law Buildings to the east of Wieboldt Hall of Commerce, consisting of Levy Mayer Hall of Law and the Elbert H. Gary Library of Law, are more nearly like the Oxford buildings in height and general character. More architectural treatment, so far as textures and materials are concerned, has been employed in the Law School buildings, where color has been given great importance.

One will be especially interested in the large lecture room called Lincoln Hall, which recalls in many respects the seating in the House of Commons in London.

All of these buildings are of the best fireproof construction, with the finest type of commercial equipment possible to secure. The architects have endeavored to carry out the wishes of Mrs. Montgomery Ward—that her memorial be monumental, useful and enduring.

ORNAN H. WALTZ DEAD

ORNAN HUBBARD WALTZ, architect, of Ithaca, N. Y., died on June 16th. He was in his 50th year.

"Mr. Waltz was a personality possessing qualities which endeared him to his associates and colleagues in the profession, not only in the territory of the Central New York Chapter of The American Institute of Architects, but also in the National body. He and his partner, Mr. Gibb, had attained a position and a reputation very gratifying to them and to their friends. With this as a background it was interesting to note the enthusiasm with which Mr. Waltz undertook any of the architectural commissions with which he was entrusted or when acting in any public matter calling for service which involved the knowledge and experience which he possessed.

"He gave generously of his time and thought to all matters affecting the City which he had adopted, and there was no demand made upon him in the interest of the profession of architecture which he refused or even attempted to evade. Speaking on behalf of his colleagues in the Central New York Chapter, I wish to say his death has removed one of the very important men of the Chapter, one who was faithful in his attendance at all meetings, and that it is with profound regret and sorrow that we record his passing away."

ALBERT L. BROCKWAY

THOMAS E. TALLMADGE RECEIVED HONORARY DEGREE MASTER OF ARTS

DURING the sixty-ninth annual commencement of Northwestern University, Chicago, Thomas E. Tallmadge received the honorary degree of Master of Arts. The citation read as follows:

Master of Arts—Thomas Eddy Tallmadge, architect, with a special interest in the planning of churches; Fellow of The American Institute of Architects; Professor of Architectural History in Armour Institute of Technology; lecturer at the Art Institute of Chicago; Vice President of the Chicago Society of Etchers; for some time President of the Art Commission of the City of Evanston. Distinguished contributor to the literature of his profession and of other fields of art; painter of enviable attainment; a versatile man of liberal culture.

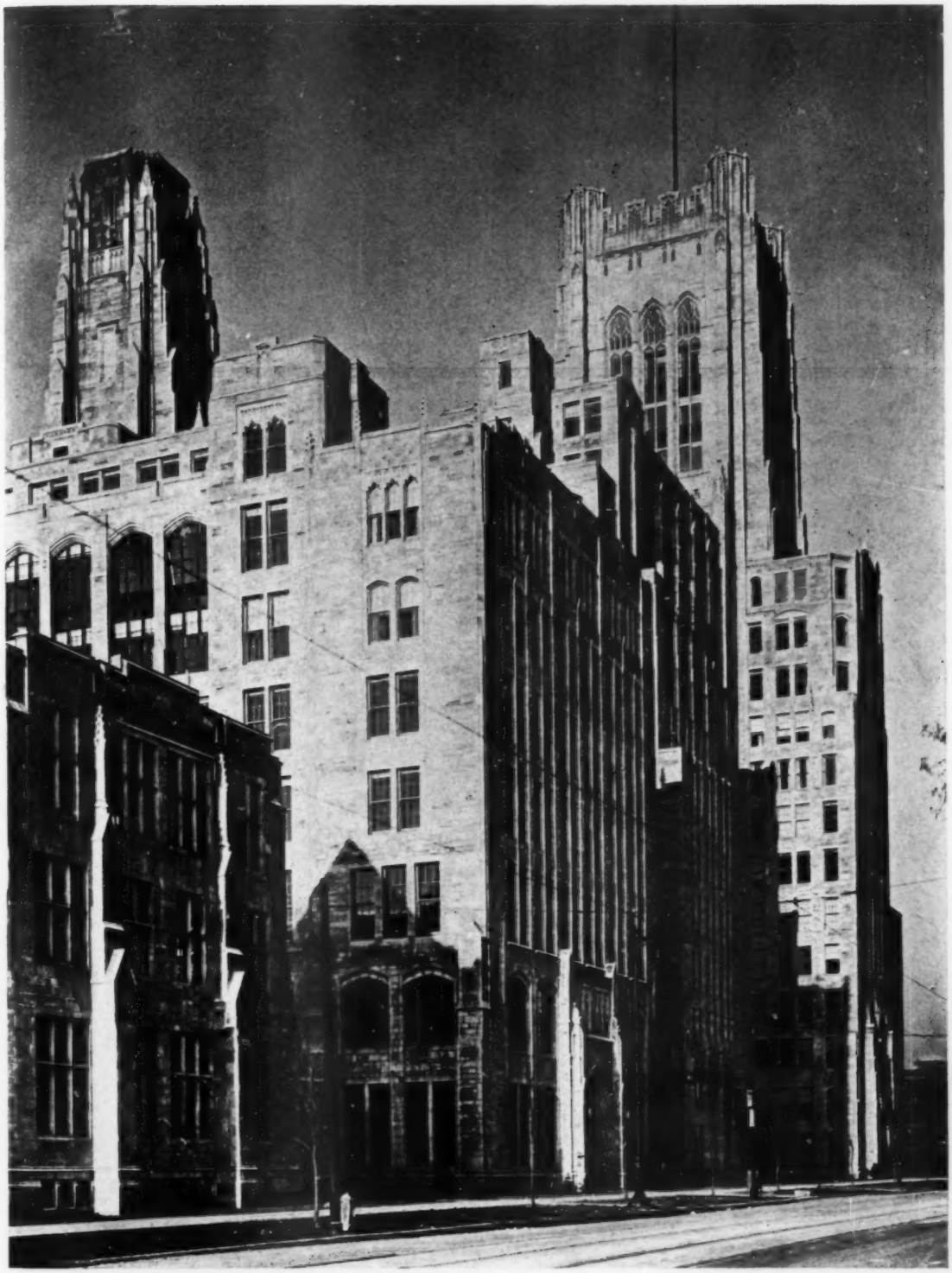
MEDAL FOR TRIBUNE TOWER DESIGN

JOHN MEAD HOWELLS and Raymond Hood have been awarded the gold medal of the Chicago Chapter of The American Institute of Architects for their design for the Chicago Tribune Tower. This is a noteworthy award as it is the first year for five years past that the Chapter medal has been awarded.

But two other buildings erected in Chicago have won for their designers this distinguished honor. These were the Blackstone Hotel, Marshall & Fox, architects; and the Chase Apartments designed by Schmidt, Garden & Martin, architects.

DESIGN AND MASS PRODUCTION

THERE seems as much need to restrict the amount of design for industrial needs as to promote it, states *The Builder* in a recent issue. We could heartily wish to see commercial pottery come in simpler guise, or that textiles gave rest from superabundant pattern. How agreeable to look into a shop window where design was beautiful because it was rare, and grew rather from feeling for beauty than market inducements. We can all recognize the necessity for mass production, but we do not realize that the conditions necessitate simplicity and restraint and the avoidance of pretending to give what in the nature of mass production can hadly belong to it. If mass production could be directed to work within the limits which wholesale manufacture requires we should find it was thus greatly improved.



LEVY MAYER HALL OF LAW WIEBOLDT HALL, SCHOOL OF COMMERCE MONTGOMERY WARD MEMORIAL BUILDING

McKINLOCK CAMPUS BUILDINGS NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

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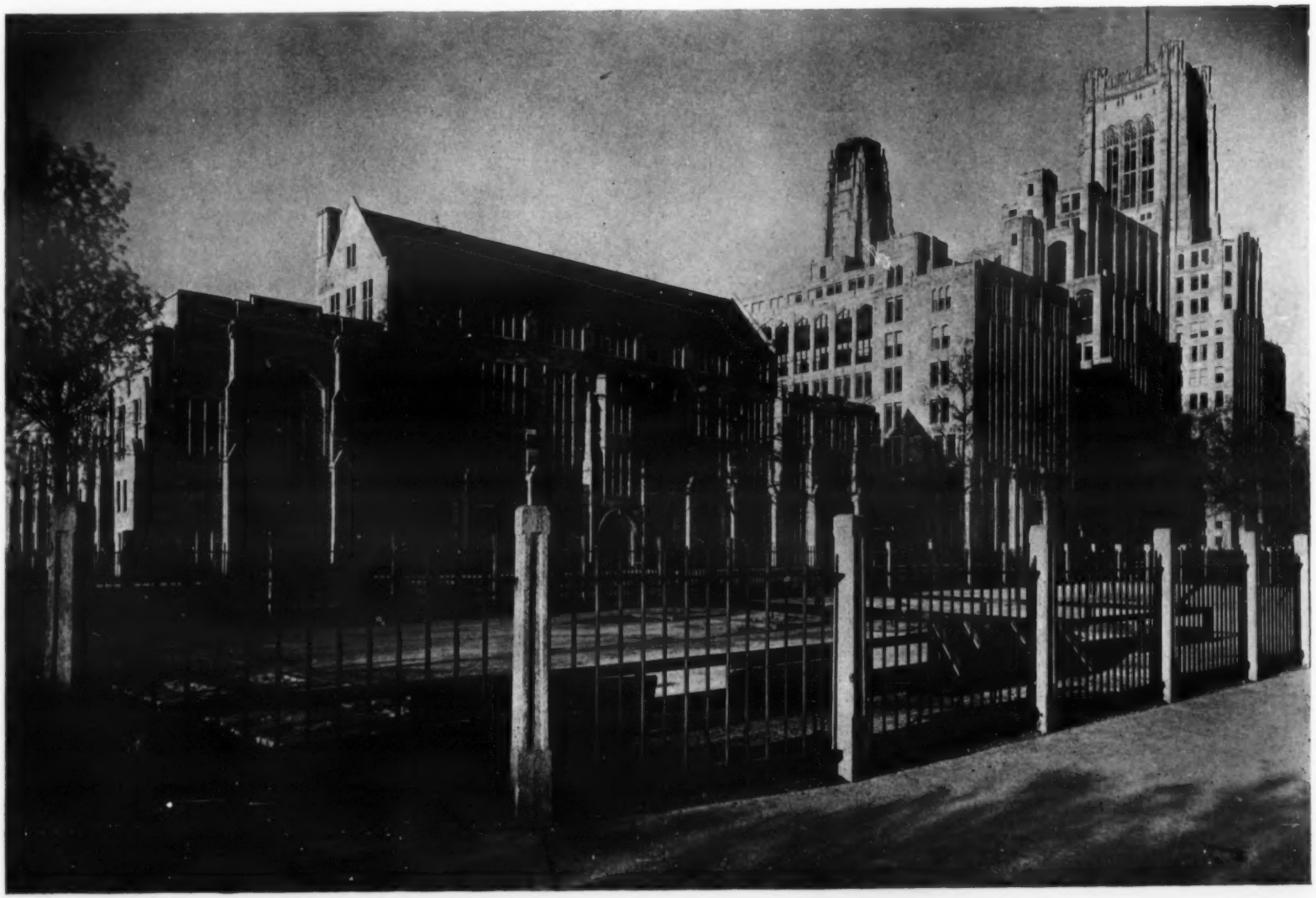


PERSPECTIVE VIEW, TAKEN FROM NORTHWEST, SHOWING RELATIVE POSITION OF THE FOUR BUILDINGS

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

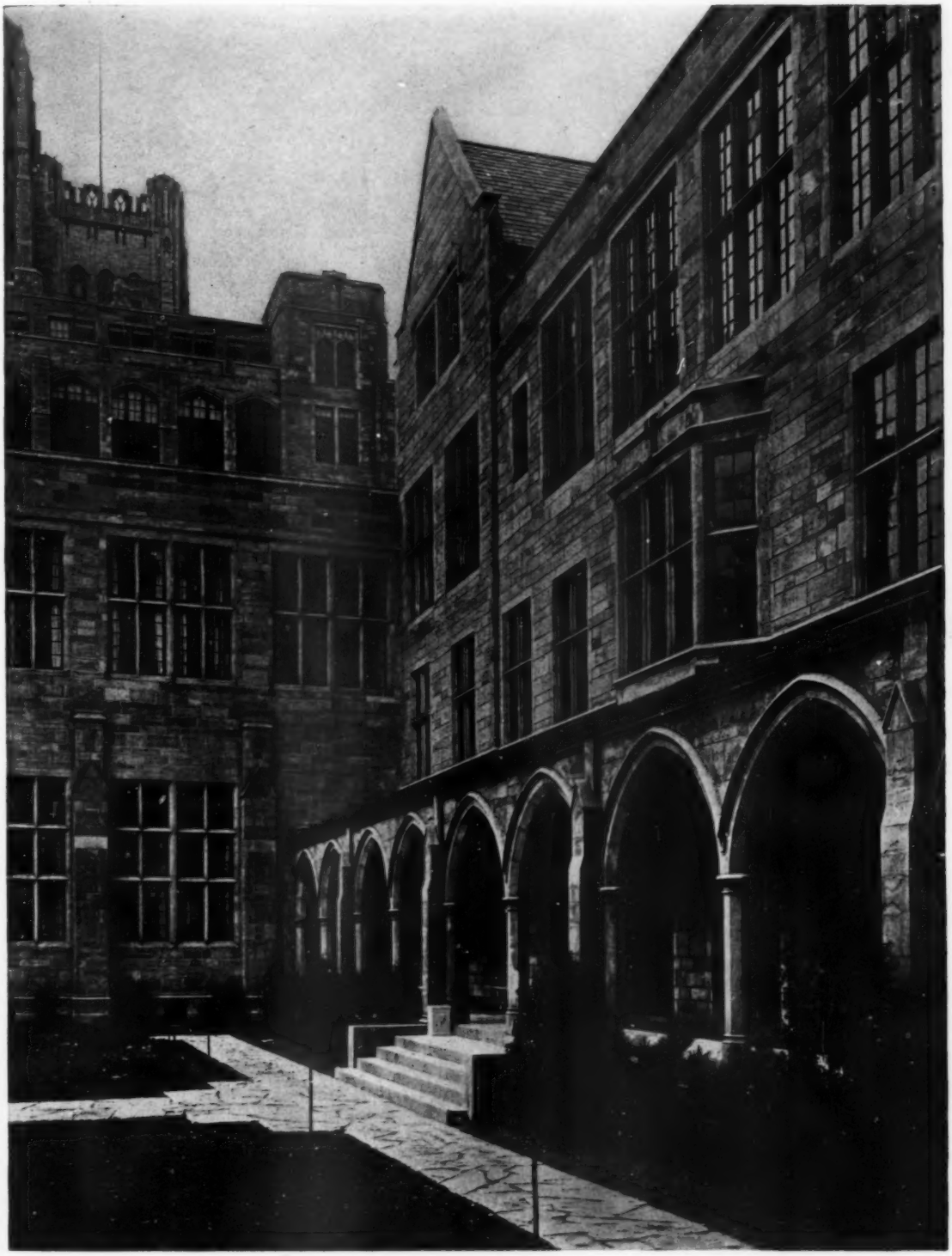
JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

XUM

NORTHWEST ELEVATION, LEVY MAYER HALL OF LAW AND ELBERT H. GARY LIBRARY OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS



PORTICO IN COURTYARD, LEVY MAYER HALL OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

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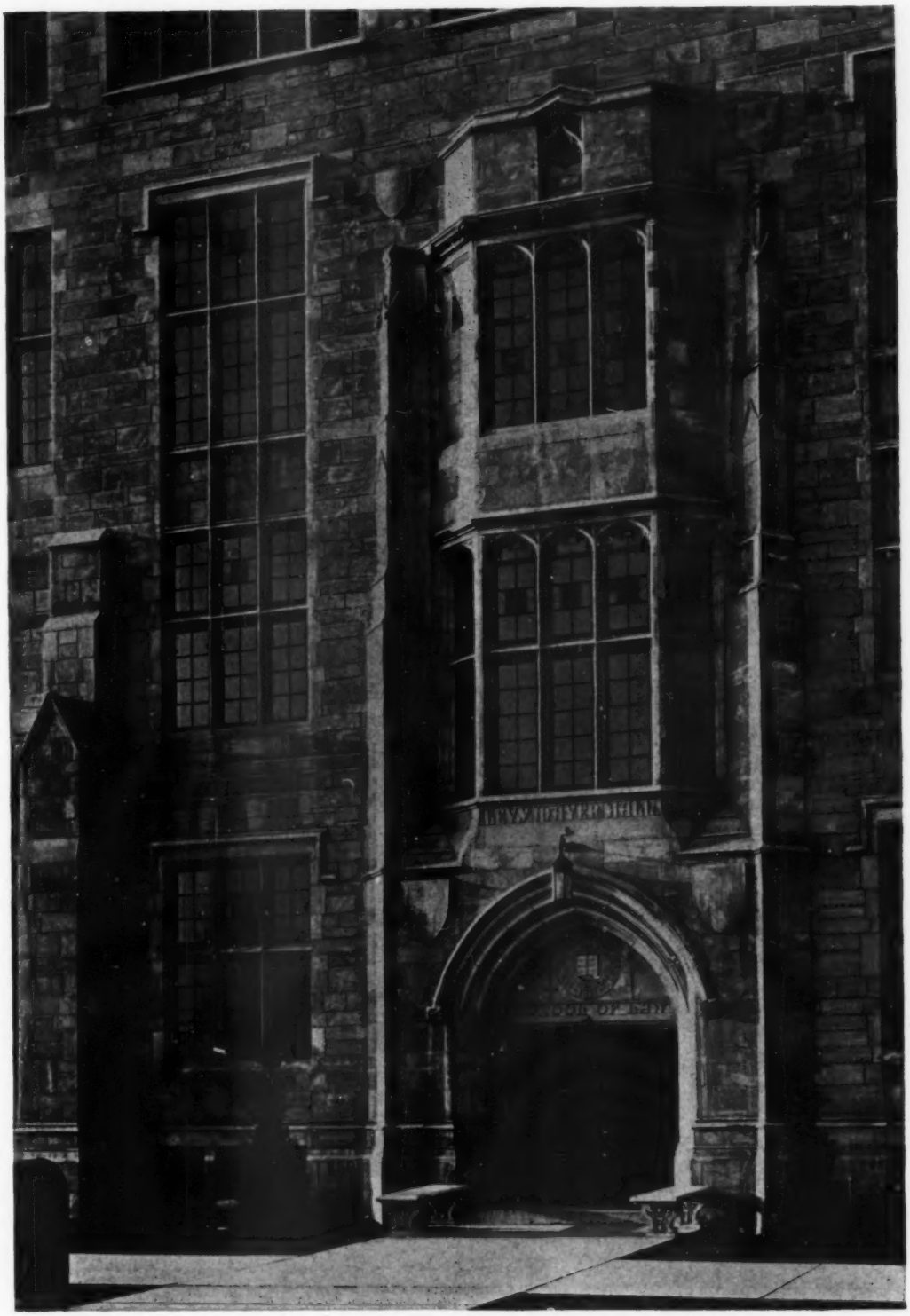

MAIN ENTRANCE DOORWAY, LEVY MAYER HALL OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

FACULTY ROOM, LEVY MAYER HALL OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

XUM

FRONT ELEVATION, ELBERT H. GARY LIBRARY OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

ELBERT H. GARY LIBRARY OF LAW

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

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DETAIL OF WEST ELEVATION, WIEBOLDT HALL, SCHOOL OF COMMERCE

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NORTH ELEVATION, WIEBOLDT HALL, SCHOOL OF COMMERCE

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

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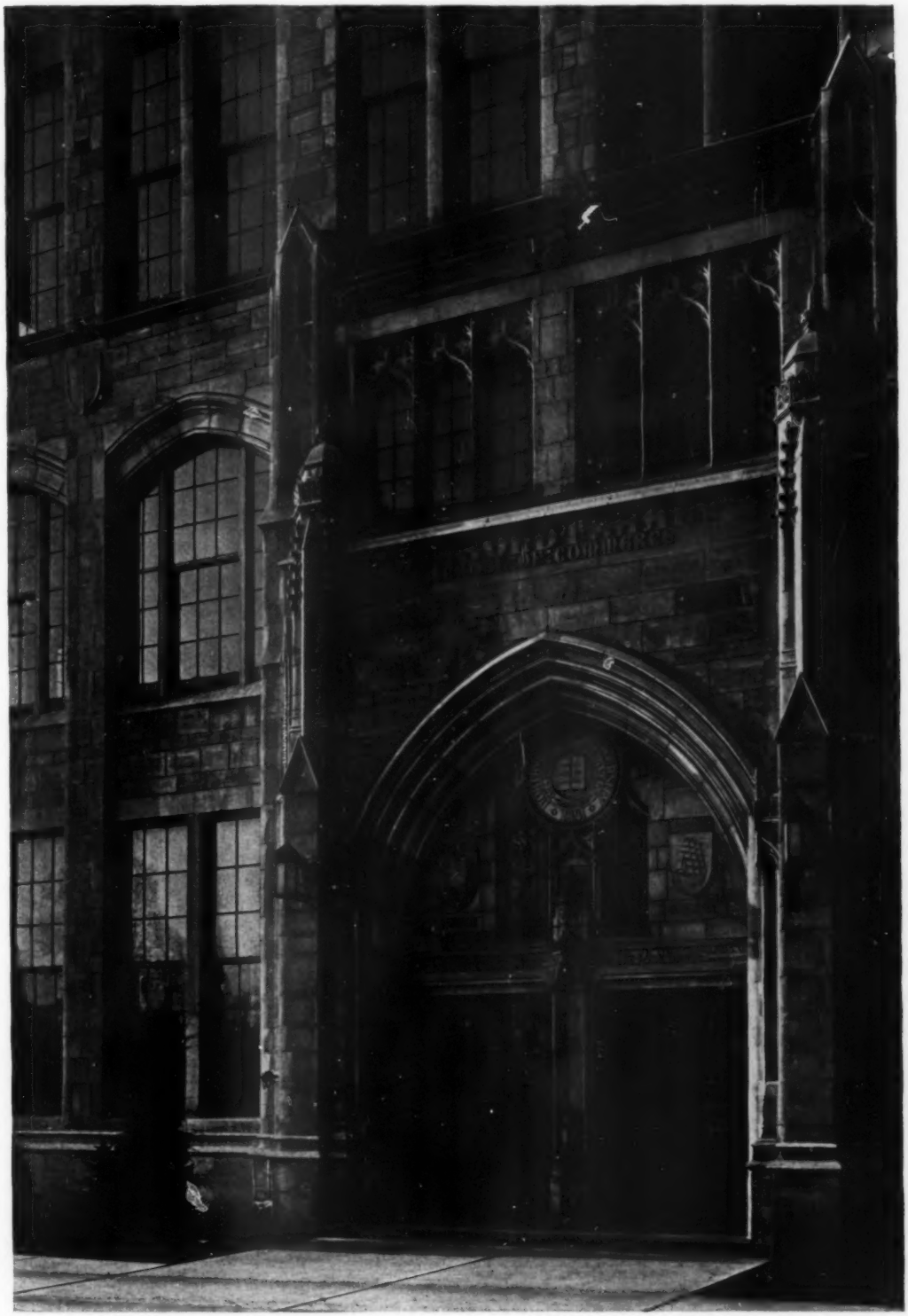

MAIN ENTRANCE, WIEBOLDT HALL, SCHOOL OF COMMERCE

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

XUM

NORTH ELEVATION, MONTGOMERY WARD MEMORIAL BUILDING

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

MAIN ENTRANCE, MONTGOMERY WARD MEMORIAL BUILDING

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

ENTRANCE CORRIDOR, MONTGOMERY WARD MEMORIAL BUILDING

McKINLOCK CAMPUS BUILDINGS, NORTHWESTERN UNIVERSITY, CHICAGO, ILL.

JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

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READING ROOM OF LIBRARY, WIEBOLDT HALL, SCHOOL OF COMMERCE

MEN'S CLUB ROOM, WIEBOLDT HALL, SCHOOL OF COMMERCE

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JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

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CONFERENCE ROOM, WIEBOLDT HALL, SCHOOL OF COMMERCE

DEAN HEILMAN'S PRIVATE OFFICE, WIEBOLDT HALL, SCHOOL OF COMMERCE

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JAMES GAMBLE ROGERS AND CHILDS & SMITH, ASSOCIATED ARCHITECTS

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EDITORIAL COMMENT

THE report of the Committee of The American Institute of Architects on School Building Standards, recently issued, is a comprehensive document prepared by a group of men who have for years been known as the best exponents of school building design and plan. An investigation as to the relative merits of large and small schoolhouses has been in progress and it is the unanimous opinion of the Committee that efficiency in the use of money and efficiency in education are separate ideals; that while a greater economy to the taxpayer will result when larger buildings are adopted, the educational value of such buildings is not as large as where smaller units are the rule. "It may be," the report states, "that when the huge school fails to achieve its purpose, it is not chiefly due to its size, but because its proponents are more interested in the reduction of operating charges than in learning."

Expansion, it is believed, leads to difficulties in teaching and administration, and becomes in time not merely a greater handicap, but in effect new problems. Principals and teachers are, it appears, dismayed by the constantly increasing numbers of their pupils, and many are of the opinion that the size of a senior or junior high school should not exceed 1500 pupils, while a number believe the maximum should not be in excess of one thousand pupils.

The solution of this problem, it is believed, lies in the creation of a new plan, and not the inflation of a scheme which while at one time suiting its purpose, has now been clearly demonstrated to practical educators as obsolete and reaching to such cumbrous proportions as to warrant the most careful consideration of a newer method.

Naturally, if a school is to be a utilitarian and artistic success, there must, in the words of this committee report, be in its designer's mind a vivid realization of its meaning in the scheme of life. It is as important to our civilization, as was the Church to Europe in the twelfth century, that within the walls of our schoolhouses an effort should constantly be made to impart to the student a desire for knowledge and appreciation of the beautiful in art, literature and morals. When conceived in that spirit, continues the report, the school building becomes not merely an oratorical temple of learning. Architecturally it should be the outstanding example of learning in its community.

In the past there has been much discussion as to just how large a school room should be to accommodate a given number of pupils. While this, of course, is a vital consideration, the size of the school itself involves much more serious pedagogical and architectural questions.

In concluding its comprehensive report the Committee states that the tendency of the age in business enterprise is toward concentration of capital, men and machinery. The motive is to increase profits by lowering the cost of production. Following along this line, it is but natural for Boards of Education, composed in the main of business men, to pursue the trend of thought generally accepted as sound in business principle and to set up a parallel between the successful conduct of a business enterprise and the business administration of a school.

If the efforts of this Committee result in bringing these principles clearly before school boards, in making them see that there can be no practical results where educational methods are ruled by business principles, then it will have accomplished a much desired result. Undoubtedly teachers are almost unanimously of the opinion that the modern trend toward what the report designates as "jumbomania" tends to nullify their efforts.

Many architects in this country who have more largely worked on the problems surrounding the designing and planning of schoolhouses, will undoubtedly receive this report with a measure of surprise. It will tend to lead them into newer and broader considerations of schoolhouse problems. If they accept in the whole the report of this Committee, they will be confronted with the task of converting to this new and, we believe, more logical point of view, Boards of Education that for years have regarded the school building as purely a financial problem and not as a true temple of learning.

ROYAL CORTISSOZ, in a paper recently read before the annual convention of the American Federation of Arts, in which he more particularly discussed our debt to the past, takes a look back over our architectural development. "What we owe to the past is a body of established ideals," says Mr. Cortissoz. As most of us today are apt to accept such ideals as part of the unwritten laws of our profession, it is well to follow the reasoning of a man so well trained in critical analysis and learn something of the personalities of the men whose work laid the foundations of these unwritten laws. The first man to whom he refers, whose influence was exceedingly valuable in the development of purity of

design, is Joseph M. Wells. This man, whom Mr. Cortissoz knew intimately in his youth, magnificently illustrated our debt to the past, in Cortissoz's own words. He was a disciple of fundamentals. The beauty of an old building meant to him, he says, good proportions, perfect balance of line and mass and above all restraint in decoration. What he finds in Wells' work that he so heartily commends, he also finds in other great men of architecture that have succeeded him.

Architecture in this country has leaned heavily on the past. Mr. Cortissoz does not overlook the crass copyist that has run wild in this country, but he rather chooses to look back at such men as Richardson, Hunt, Goodhue and Bacon, who were lovers of beauty and of the highest architectural laws. We have, unfortunately, in architecture, as we have in the allied arts, a certain tendency toward what is known as "modernism," often mistakenly called "originality." If we are to use the word modernism in its correct sense, we must apply it to the work of the master minds of architecture, who, taking the basic laws and the fundamentals of the past as their foundation, have evolved the master work that stands today. This being true, it is easy to see that the erratic minds that have created what they term the "modernistic" school of today, have appropriated a distinctive word that in no ways fits the awful extent of their transgressions. They regard the past as something that is, in a literal sense, departed, finished, filed and docketed; while the truth is, of course, that the past is a long series of continuing processes, dateless and eternal. The past should not discourage the present, but rather enlighten it and renew its power.

Summing up, Mr. Cortissoz concludes that our debt to the past lies in allowing us to feed our minds on beauty of line and proportion, thereby fertilizing our imaginations in the contemplation of noble things. We may draw from the past fundamental principles with which to adorn the present and express modern individuality.

MARKING the progress of the history of an invention from what at the outset was a scientific toy, later to become a daily necessity, it is interesting to trace the sources from which light and heat are developed and how they have been harnessed to produce the power, today everywhere employed, and the extremes of cold as instanced in the recent development of modern refrigeration.

Ages ago, designated by geologists as the Carboniferous period, portions of the earth's vegetation died, fell into swampy areas, became covered with sediment, was subject to pressure and possibly heat, metamorphized, and formed large areas of carbon. In effect heat from the sun was stored away to be released ages later through a material, mined from the earth's crust, known as coal. This natural product and the process through which it came into being have ever been things to wonder at, for man has yet to find a means of storing the sun's heat and releasing it at will in quantities large or small and transporting it from place to place.

The sun's rays packed away in the coal mines were found to contain light as well as heat. Bituminous coal burned in retorts, produces a generous amount of gas commonly called illuminating gas. While the discovery of gas is recorded in early history, it was not put to practical use until the middle of the eighteenth century. Produced in quantity and piped under city streets, where thus available, it gradually replaced oil for illuminating purposes. With the development of electricity and the incandescent lamp, gas for lighting was generally displaced. In turn, gas largely because of its convenience, at first a luxury, became a necessity for the modern house to replace coal for cooking. The invention of the gas engine made this vapor an energy for producing power. With the development of an efficient boiler for burning gas owners found, and continue to find, it convenient to utilize the sun's rays in the form of gas to heat their buildings with gas fired boilers. Today we have the antithesis of heat from the sun's rays in the form of refrigerators chilled to icy temperature through the agency of a small gas flame.

If at present we have not yet found a way to make the sunshine provide the comforts and necessities of today or tomorrow, we have through modern inventive genius made the sunshine of ages ago conform to our needs of light and power, heat and cold.

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BUILDINGS OF MODERATE COST

FURTHER IMPRESSIONS OF AN ARCHITECT'S VISIT TO PEASANT FRANCE

BEING A SELECTION FROM A SERIES OF PHOTOGRAPHS
MADE BY FRANK J. FORSTER,
AND PRESENTED HERE TO SERVE AS MOTIVES FOR THE DESIGN OF
BUILDINGS OF MODERATE COST

FARM BUILDING AT QUEVILLON, SEINE, INFERIEURE

FARM AT ST. LEGER SOUS BEUVRAY
SAONE ET LOIRE

DETAIL OF FARM COTTAGE NEAR CAUDEBEC,
SEINE, INFERIEURE

HOUSE AT ST. MARTIN DE MAILLOC, CALVADOS

DETAIL OF FARM AT ST. LOUP DE FRIBOIS, CALVADOS

DETAIL OF FARM AT CANAPVILLE, CALVADOS

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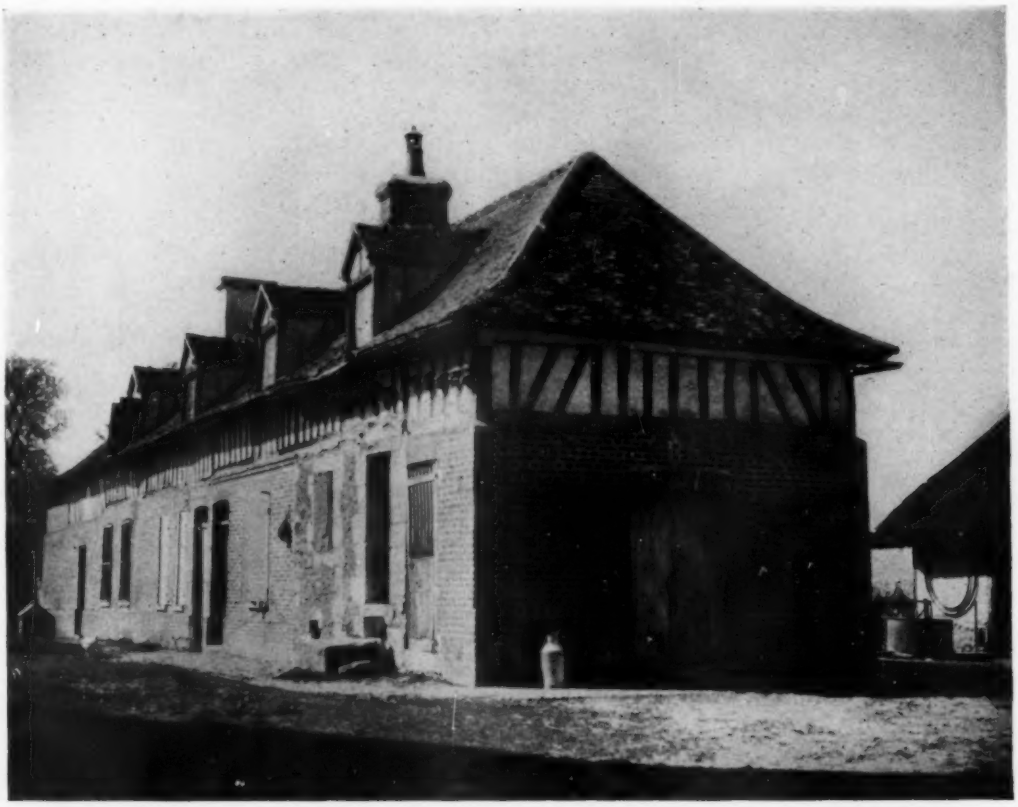
LE HOM, BEAUMONT LE ROGER, EURE

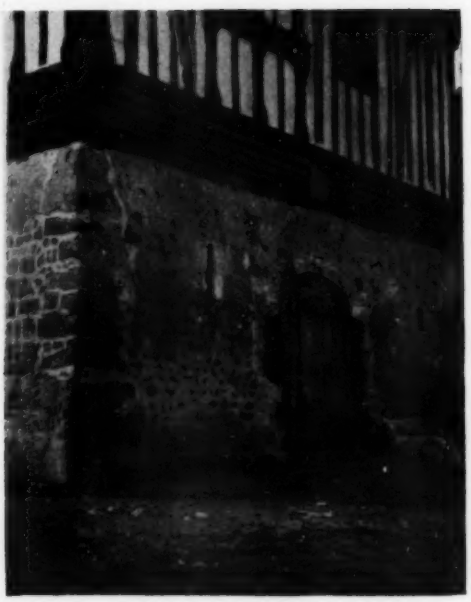
FARM AT BARBEVILLE, MANCHE

MENNETON SUR CHER, LOIR ET CHER



FARM HOUSE, AQUIGUY, EURE

SOUTH OF CHEVERNY, LOIR ET CHER



DETAIL, FARM HOUSE AT ST. MARTIN DE MAILLOC, CALVADOS

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HOUSE NEAR ST. MARTIN, CALVADOS

DETAIL AT MENNETON SUR CHER, LOIR ET CHER

MOULINS, ENGILBERT, NIEVRE

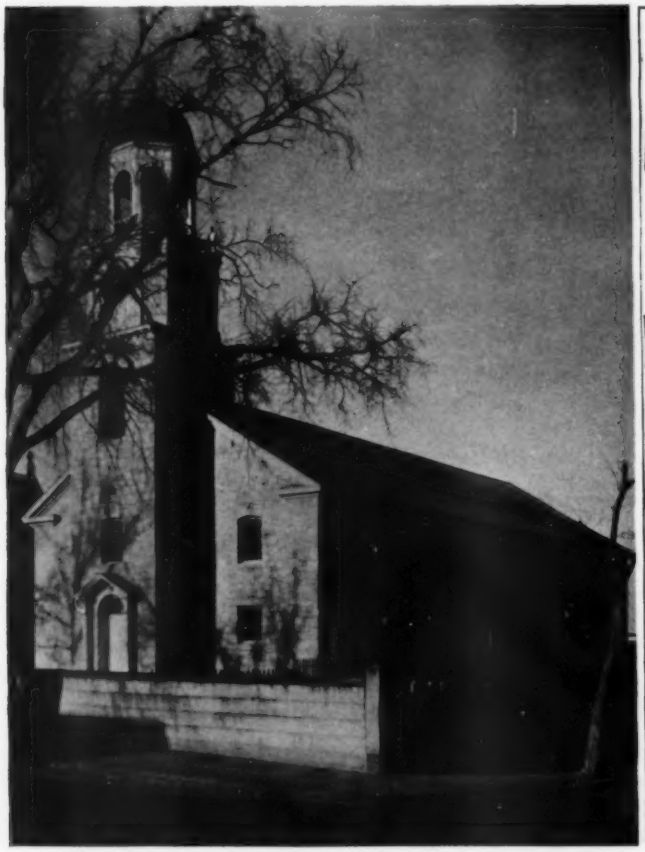
COTTAGE NEAR TOREY, SEINE, INFERIEURE

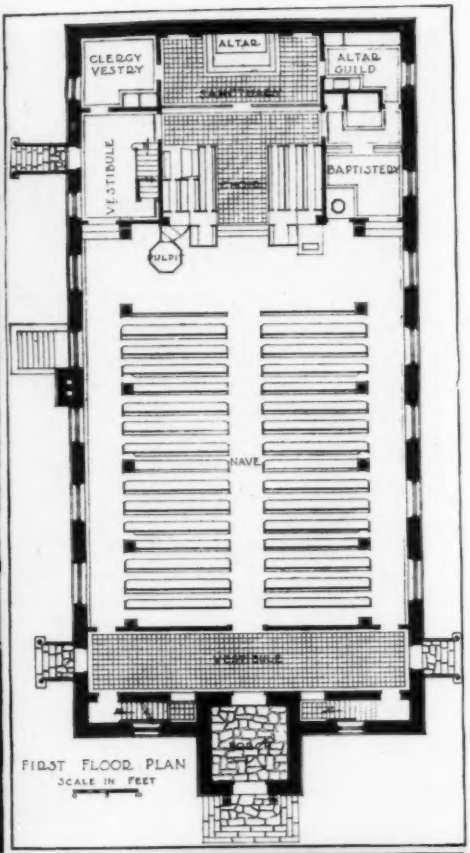
MONT ST. MICHEL, ILLE ET VILAINE

DETAIL AT LAUDEREAU, FINISTERRE

COTTAGE AT VINTS FOUQUET, SEINE, INFERIEURE

COTTAGE NEAR TOSTES, EURE





ST. PAUL'S CHURCH, NEWBURYPORT, MASS.

PERRY, SHAW & HEPBURN, ARCHITECTS
R. CLIPSTON STURGIS, CONSULTING ARCHITECT

THE CHURCH BUILDING IS CONSTRUCTED OF STONE, WITH A SLATE ROOF WITH PITCH WATERPROOFING. FLOORS ARE OF REINFORCED CONCRETE. PARTITIONS ARE OF WOOD STUDS, COVERED IN VARIOUS CASES WITH WOOD AND METAL LATH. THE SURFACES OF THE INTERIOR WALLS ARE FINISHED IN HARD WHITE PLASTER, PAINTED. THE FINISHED FLOOR IS TREATED VARIOUSLY. IN THE AISLES OF THE AUDITORIUM, TILE IS USED, WHILE INSIDE THE PEWS CARPET IS LAID. THE BASEMENT FLOOR IS OF CONCRETE AND THE FLOOR OF THE CHANCEL AND VESTIBULE IS OF MARBLE. TRIM IS OF WOOD. THE INTERIOR COLOR SCHEME IS CARRIED OUT IN THREE TONES OF FRENCH GRAY. HARDWARE OF COLONIAL PATTERN IS INSTALLED AND CATHEDRAL GLASS IS USED IN THE WOOD WINDOW FRAMES. THE BUILDING IS HEATED BY STEAM AND HOT AIR. ELECTRIC LIGHT IS INSTALLED THROUGHOUT THE BUILDING. BUILT IN 1922-23, THE CHURCH COST APPROXIMATELY 45 CENTS PER CUBIC FOOT

INTERIOR ARCHITECTURE

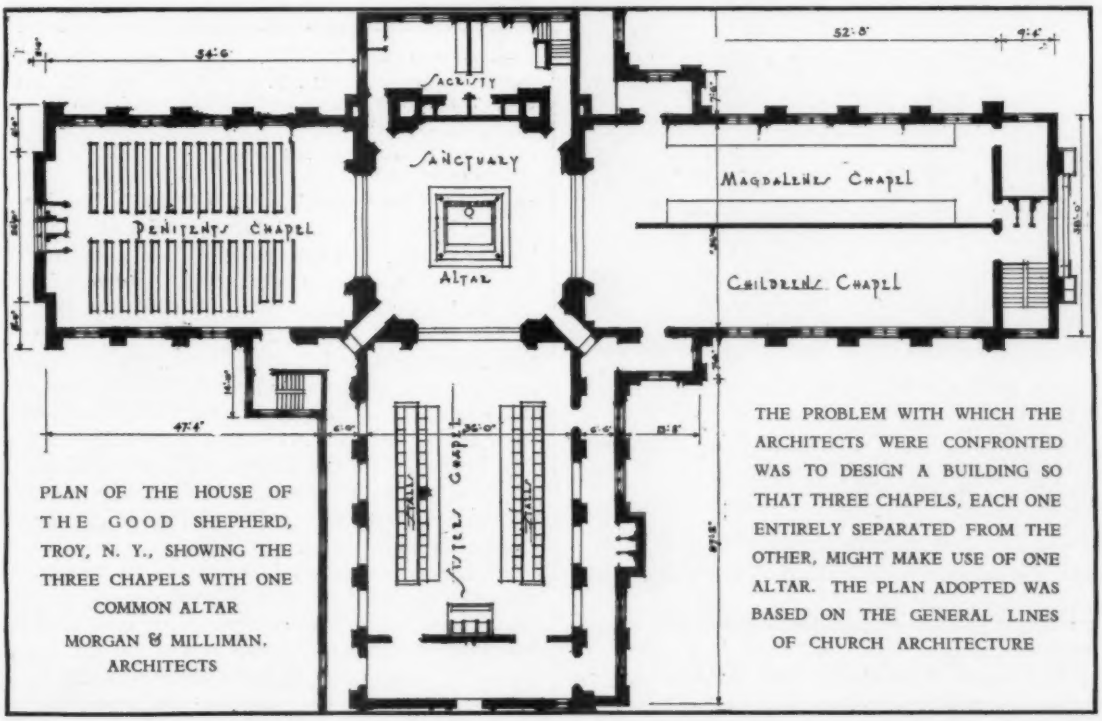
ARCHITECTURAL ORNAMENT IN HAMMERED BRONZE

Featuring the Design of the Baldachino in the House of the Good Shepherd, Troy, N. Y.

AN unusual problem confronted the architects of the chapel of the House of the Good Shepherd at Troy, N. Y., inasmuch as it was necessary to provide for three chapels—one each for the Sisters, the penitents, and the Magdalene girls and orphan children—each seemingly entirely apart from one another, yet all making use of the same altar. While the children and Magdalene girls appear to use the same chapel, they are in reality separated by a high screen, so that their privacy is retained. Morgan & Milliman, the architects, were successful in devising a plan, based on the idea of the cathedral, so that a chapel was located in either side of that portion which would normally be considered as the transept and the third in what would ordinarily be the nave, allowing for the placing of the altar at the crossing where it might be seen by all.

The problem of designing the altar presented the greatest difficulty, owing to the different angles from which an unbroken view had to be attained. Rambusch, the designers, were commissioned to execute this phase of the work, in co-operation with the architects. The baldachino type of altar was agreed upon as being most suitable, with three identical sides so that the view from all chapels might be the same. The baldachino was designed to serve, as it naturally should, as the central feature, introducing such emblems of the order as would lend themselves to decorative purposes, always considering those rules of the church which govern the design of such accessories.

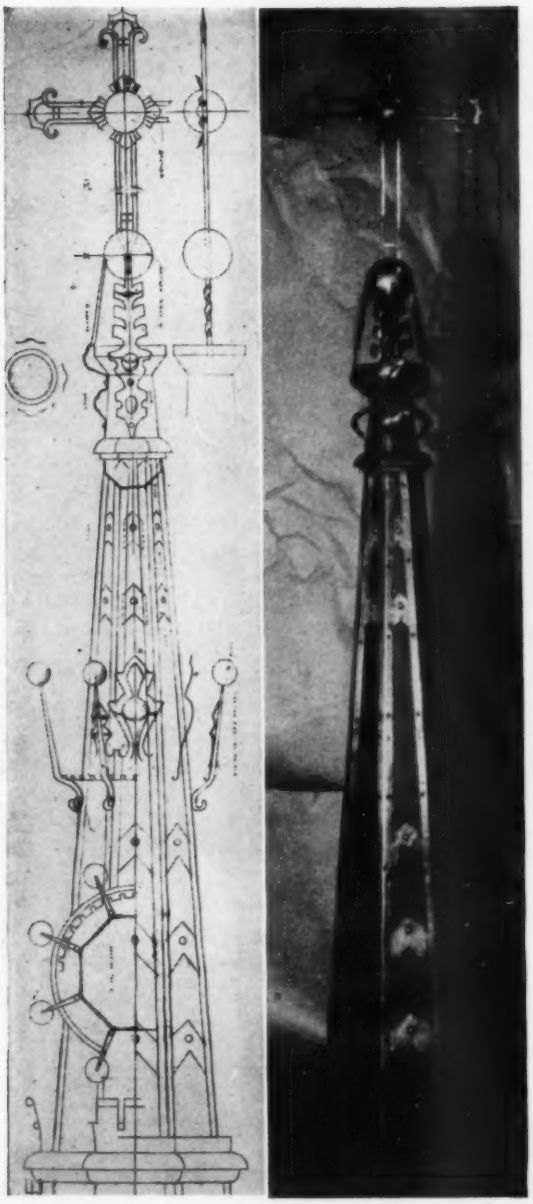
The method of constructing the baldachino is unusual. Its material is wood, overlaid with hammered bronze as ornamentation. The bronze was hammered entirely by hand, after heating it to render it malleable. The method of giving form to the



PLAN OF THE HOUSE OF THE GOOD SHEPHERD, TROY, N. Y., SHOWING THE THREE CHAPELS WITH ONE COMMON ALTAR

MORGAN & MILLIMAN, ARCHITECTS

THE PROBLEM WITH WHICH THE ARCHITECTS WERE CONFRONTED WAS TO DESIGN A BUILDING SO THAT THREE CHAPELS, EACH ONE ENTIRELY SEPARATED FROM THE OTHER, MIGHT MAKE USE OF ONE ALTAR. THE PLAN ADOPTED WAS BASED ON THE GENERAL LINES OF CHURCH ARCHITECTURE



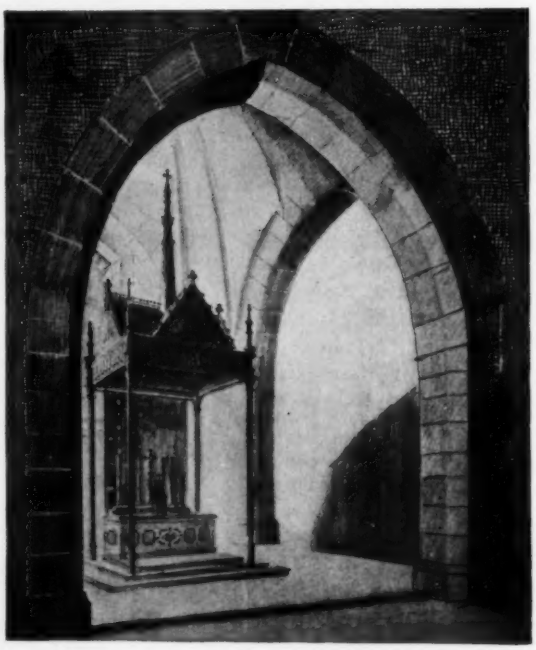
DETAIL OF THE PINNACLE OR FLECHE OF THE BALDACHINO SHOWING THE WOODEN BASE OVERLAID IN HAMMERED BRONZE ORNAMENT. THE CROSS IS OF IRON AND IS BURNISHED IN GOLD. THE PINNACLE AND SURMOUNTING CROSS FORM THE CROWNING FEATURE OF THE BALDACHINO. NOTE THE FLICKERING LIGHT WHICH IS CAUGHT UP BY THE BRONZE IN BOTH HIGHLIGHT AND SHADOW, EFFECTING AN INTERESTING RESULT WHICH COULD NOT BE OTHERWISE ATTAINED

(The drawing at the left is from the detail by Rambusch)

metal is explained in the illustrations which accompany this article.

The center of interest in the baldachino is, perhaps, the central triangular panel above the cornice, on each elevation, in which are introduced figures representing Our Lord the Good Shepherd and two adoring angels kneeling at either side. The figures are all hammered in bronze and applied to the wood background.

The columns and framework of the baldachino are of gilded oak, overlaid with hammered bronze decorative features. The soffit of the baldachino is squared off into panels, each of which has been glazed in a deep blue and ornamented with a bronze rosette. The tabernacle and the candlesticks are of bronze, and the cross on the tower and the curtain holder are of wrought iron gilded.



REPRODUCTION OF THE ORIGINAL SKETCH OF THE BALDACHINO. THE VIEW FROM ALL THREE CHAPELS IS IDENTICAL. THE ALTAR ITSELF FACES THE FRONT, BUT STEPS FROM THREE SIDES LEAD TO IT

(From the original sketch by Rambusch)

The steps to the altar proper are of Eastman cream marble with inlays of sienna, verde antique and red verona. There are four dossals in all,—one red, one white, one purple and one green,—one color for each of the four church seasons. There are also four veils for the tabernacle. In the designing of the altar, the rubrics have been closely adhered to, guaranteeing a free and careful fulfilling of the ceremonies of the Mass.

The architectural and decorative treatment of the three chapels is similar in every respect excepting only as to the furnishings, which are varied to suit different needs. The stalls for the nuns are placed in facing pairs, in accordance with the rites of their order, and the seating of the other chapels

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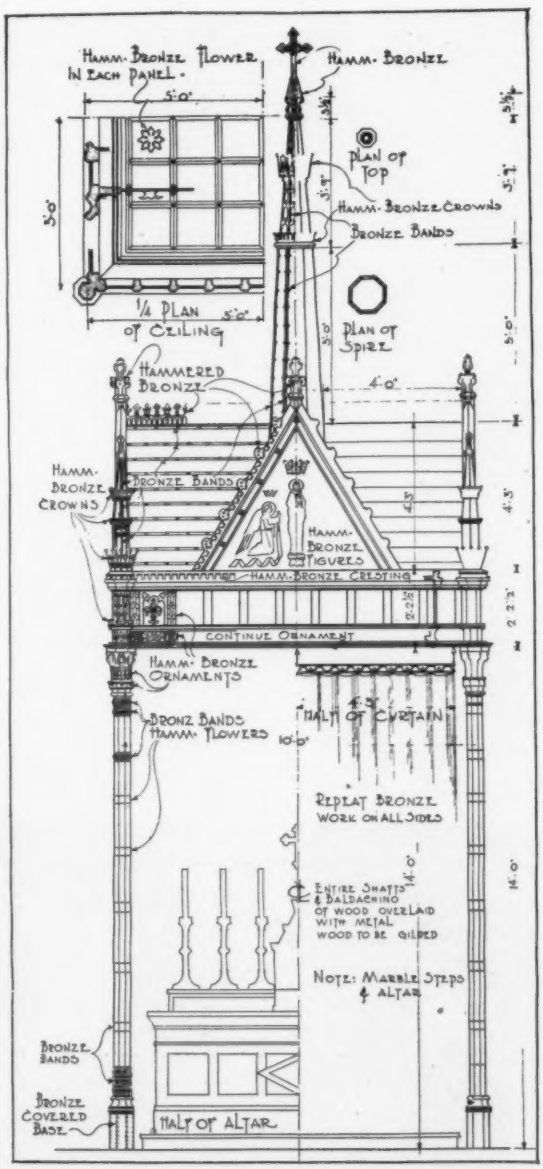
is arranged to best fulfill the particular requirements.

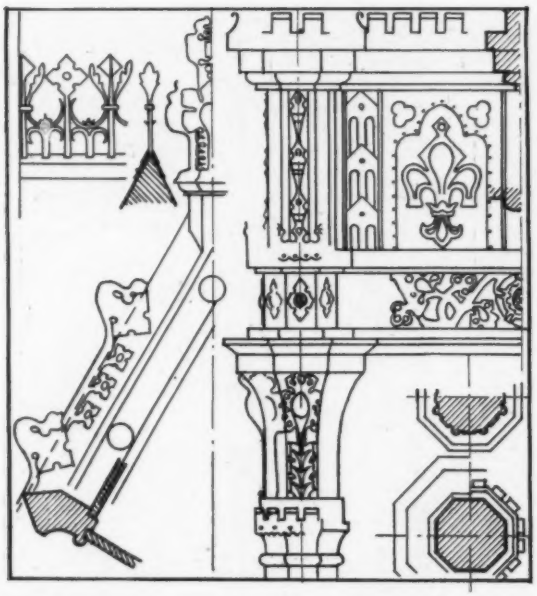
The walls throughout are of rough mortar and have been treated in al secco in warm gray tones, which effectively emphasize the rich polychrome treatment of the timbered beams of the ceilings. The ceiling at the crossing, directly above the baldachino, has been richly decorated on a deep blue ground. The design of the ornamentation is of symbolic Gothic character. In direct contrast to the warm tones of its surroundings, the ornamental bronze of the baldachino has been finished in varying shades, running from bright yellow to deep reds. By this carefully studied treatment both as to color and form, the baldachino attains the prominence it was the intention to give to it, and also the undisputed interest its fine treatment deserves: The idea of applying hammered metal to a wood base is not a modern method of decoration for it can be traced to old medieval times. It is frequently observed in the work of Spanish and Italian craftsmen. The idea, however, has not generally been employed in this country and its adaptation here is therefore all the more interesting.

AT LEFT, THE RUBRICAL TABERNACLE OF HAMMERED BRONZE WHICH HOUSES A SAFE LINED WITH CEDAR WOOD, GILDED. AT RIGHT, THE HIGH ALTAR CRUCIFIX. THE BACK PLATE OF THE CRUCIFIX IS OF IRON. APPLIED TO THIS PLATE IS A BRONZE CROSS, CUT OUT OF ONE SHEET OF METAL. IN THE ORNAMENTAL FORMS, IN WHICH THE ENDS OF THE CROSS CULMINATE, ARE HAMMERED FIGURES OF THE FOUR EVANGELISTS. THE FIGURE OF CHRIST, ALSO HAMMERED IN BRONZE AND CUT OUT OF THE METAL IN SILHOUETTE, IS FINALLY APPLIED. AGAINST THE DARK RED BATIQUE DOSSAL, THE BRONZE TABERNACLE AND CRUCIFIX PRESENT AN EFFECTIVE SILHOUETTE. THE VARYING SHADES OF THE BRONZE HARMONIZE RATHER THAN CONTRAST WITH THE BACKGROUND



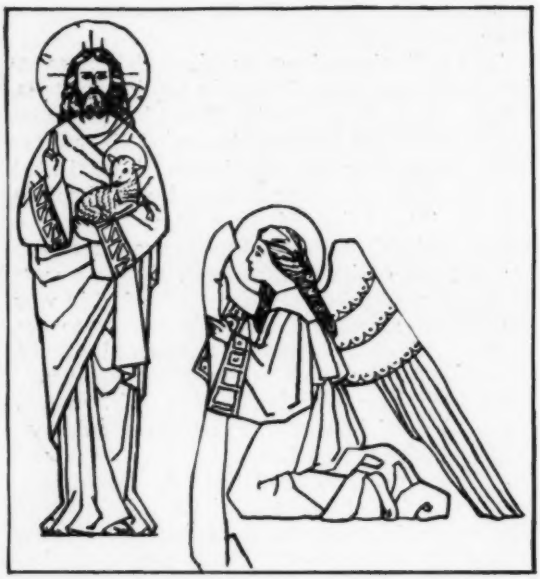
REPRODUCTION OF ELEVATION DRAWING TO SCALE OF THE BALDACHINO. THE BALDACHINO IS CONSTRUCTED OF WOOD ON WHICH HAMMERED BRONZE IS OVERLAID. ALL VISIBLE WOOD IS GILDED. VARIOUS EMBLEMS OF THE ORDER OF THE NUNS—SUCH AS THE LILY AND THE ROSE —HAVE BEEN SELECTED FOR REPEATING DECORATIVE FEATURES. THE THREE ELEVATIONS OF THE BALDACHINO ARE IDENTICAL, THE ONLY VARIATION BEING IN THE BRONZE FIGURES IN THE CENTRAL TRIANGULAR PANELS WHICH SURMOUNT THE CORNICE. THE SOFFIT OF THE BALDACHINO IS SQUARED OFF INTO PANELS EACH ONE OF WHICH HAS BEEN GLAZED A DEEP BLUE AND ORNAMENTED WITH A BRONZE ROSETTE. THE CANDLESTICKS ARE ALSO OF BRONZE, WHILE THE CROSS ON THE TOWER AND THE CURTAIN HOLDER ARE OF WROUGHT IRON GILDED. THE DOSSAL IS A BATIQUE. INDIVIDUALITY IN THE DESIGN IS ATTAINED BY ITS SYMBOLIC CHARACTER, WHILE IN ITS STYLE IT SUGGESTS THE GOTHIC

(From the scale drawing by Rambusch)



DETAIL DRAWING OF THE COLUMN CAPS, FRIEZE AND CRESTING OF THE BALDACHINO, SHOWING THE DESIGN OF THE HAMMERED BRONZE ORNAMENT WHICH IS APPLIED TO THE WOOD CONSTRUCTION. AT THE LEFT IS THE ORNAMENTAL MEMBER WHICH SURROUNDS THE TRIANGULAR PANELS, A PHOTOGRAPH OF ONE OF WHICH IS SHOWN DIRECTLY BELOW

(From the detail drawing by Rambusch)



REPRODUCTION OF THE DETAIL DRAWING OF THE FIGURES IN THE CENTRAL TRIANGULAR PANELS OF THE BALDACHINO. THE STANDING FIGURE REPRESENTS OUR LORD THE GOOD SHEPHERD, AND AT EITHER SIDE ARE TWO KNEELING FIGURES, REPRESENTING ADORING ANGELS. THE FIGURES ARE HAMMERED IN BRONZE AND CUT OUT IN SILHOUETTE

(From the detail drawing by Rambusch)

THE TRIANGULAR CENTRAL PANEL ON EACH ELEVATION REPRESENTS OUR LORD THE GOOD SHEPHERD AND TWO ADORING ANGELS. THE FIGURES ARE HAMMERED IN BRONZE AND APPLIED TO THE WOOD BACKGROUND. THE DRAWING AND ALSO THE EXECUTION OF THE METAL FIGURES AND OTHER ORNAMENTS CALL AND ALLOW FOR A SHEET METAL TREATMENT WHICH IS VERY DIFFERENT IN EFFECT FROM CAST WORK

ONE OF THE FIGURES OF ADORING ANGELS HAMMERED IN BRONZE READY FOR APPLICATION TO THE WOOD. THE FIGURE IS SHOWN HERE CUT AWAY FROM THE BRONZE BACKGROUND. THE HAMMERED BRONZE WORK IS OF A HAND DRIVEN REPOUSSE CHARACTER. IT IS INTERESTING TO NOTE THE SCALE OF THE DETAILS. ALL METAL HAS SCALE AND IT IS THE DUTY OF THE DESIGNER TO CONSIDER THAT SCALE

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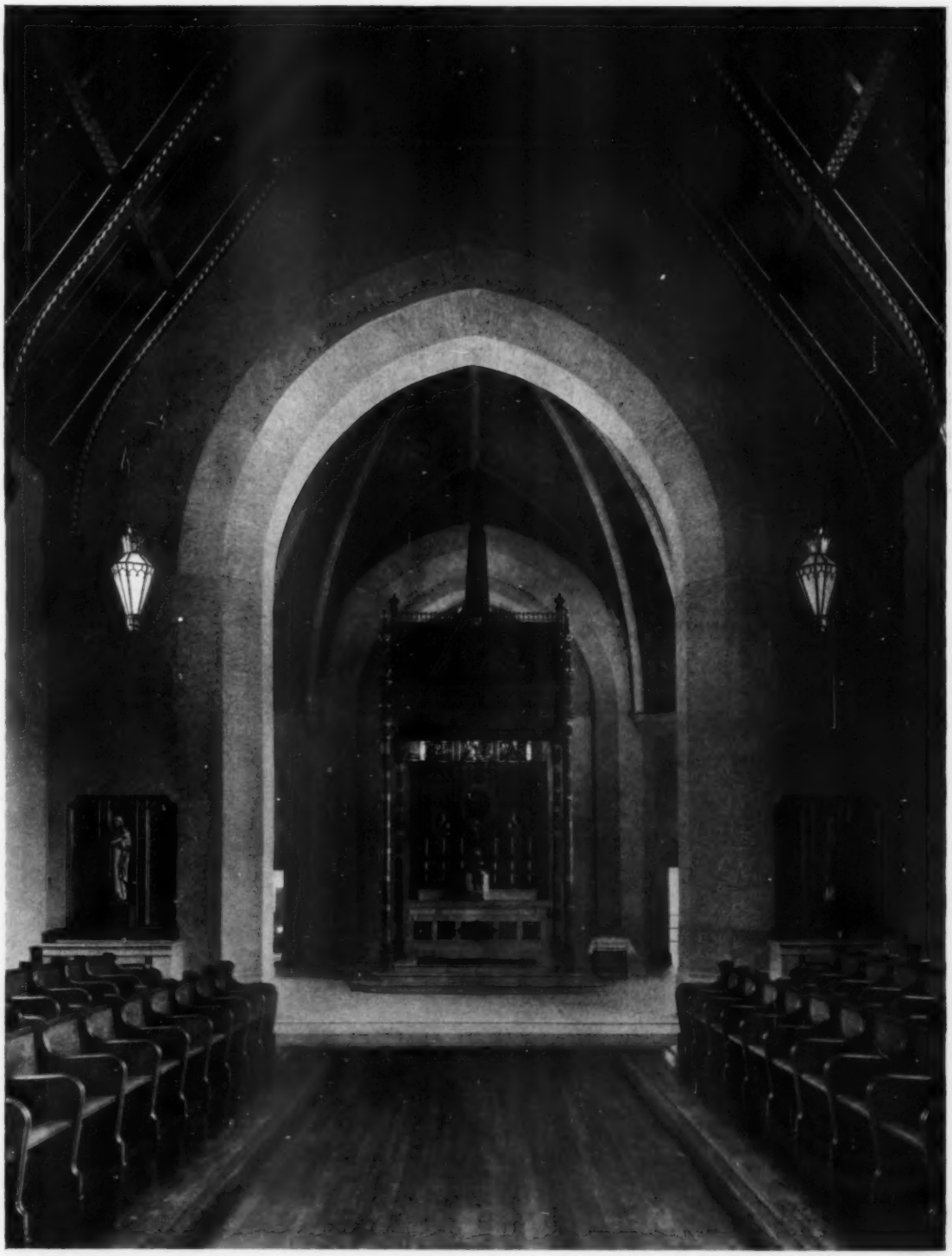
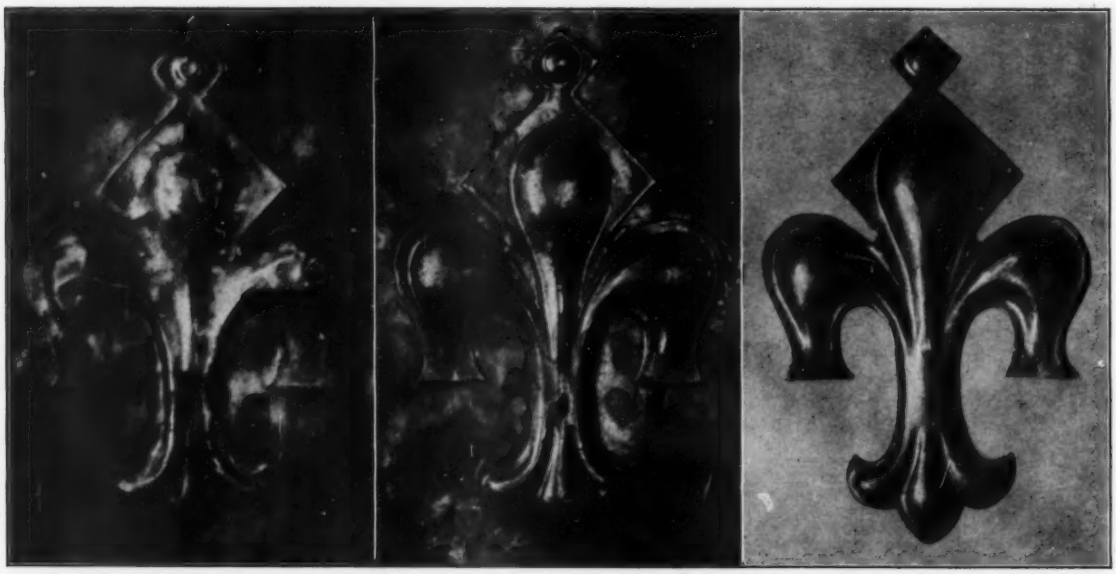


THE BALDACHINO AS SEEN FROM SISTERS' CHAPEL, HOUSE OF THE GOOD SHEPHERD, TROY, N. Y.

MORGAN & MILLIMAN, ARCHITECTS—RAMBUSCH, DECORATORS



THE PROCESS OF HAMMERING BRONZE INTO ORNAMENTAL FORMS BEGINS BY TRACING THE DESIGN ON THE BACK OF THE SHEET METAL. WITH THE SHEET METAL LAID OVER A SAND BAG, THE DESIGN IS HAMMERED UP ROUGHLY. A PREPARED TAR IS THEN POURED INTO THE HAMMERED SURFACE, AND THE DESIGN IS THEN WORKED UP IN DETAIL FROM THE FRONT. THE FIGURE AT THE EXTREME LEFT SHOWS THE DESIGN ROUGHED IN OVER THE SAND BAG. IN THE CENTER FIGURE, THE DESIGN IS BEING FINISHED OVER THE TAR. THE FIGURE AT THE EXTREME RIGHT SHOWS THE ORNAMENT CUT AWAY FROM THE BACKGROUND, READY FOR APPLICATION TO THE WOOD

THE FRIEZE OF THE BALDACHINO SHOWING THE ORNAMENTAL FLEUR DE LIS, ILLUSTRATED IN PROCESS OF DEVELOPMENT ABOVE, APPLIED TO THE WOOD. THERE ARE CERTAIN LIMITATIONS PUT ON THE DESIGN OF HAND HAMMERED BRONZE ORNAMENT. IT IS DUE TO THESE LIMITATIONS THAT THE DISTINCTION BETWEEN HAND WROUGHT AND CAST ORNAMENT IS DRAWN. IT IS FURTHER DUE TO THESE LIMITATIONS AND A KNOWLEDGE OF THEM THAT HAND HAMMERED ORNAMENT POSSESSES INDIVIDUALITY. ORNAMENT IS RIGHTFULLY AN EXPRESSION OF INDIVIDUALITY IN TERMS OF THE MATERIAL IN WHICH IT TAKES FORM. IN THIS CASE, INTEREST IS DUE TO THE FACT THAT THE BRONZE HAS BEEN GIVEN A SHAPE SIMILAR TO THAT OF A FLEUR DE LIS; NOT THAT THE CRAFTSMAN HAS ACCURATELY PRODUCED A FLEUR DE LIS IN BRONZE

XUM

ENGINEERING AND CONSTRUCTION

THE NEW GENERAL MOTORS BUILDING, NEW YORK CITY

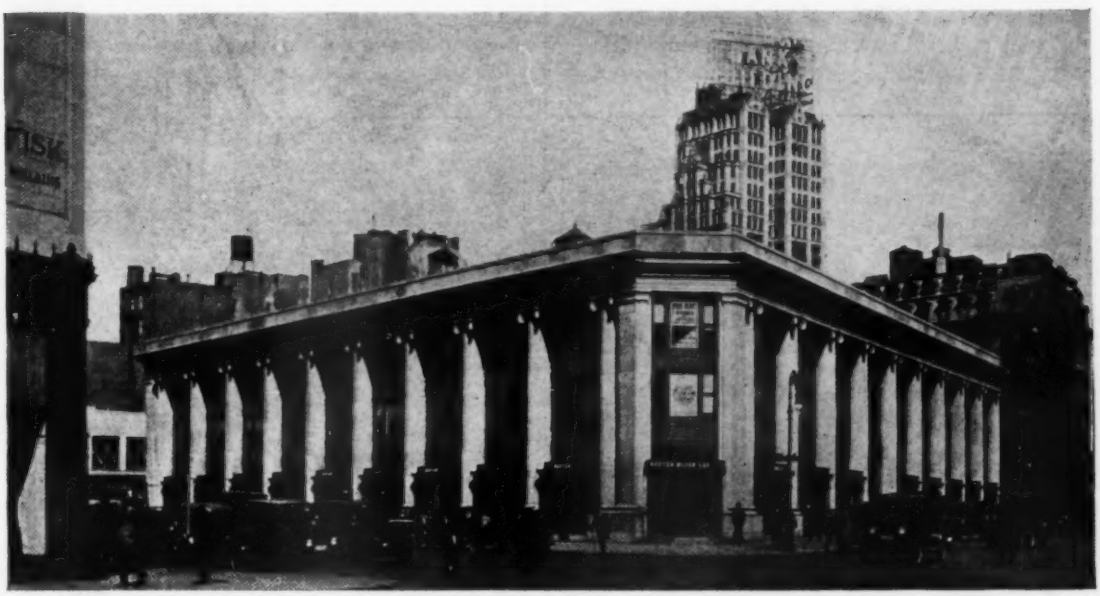
SHREVE AND LAMB, *Architects*

THE new General Motors Building, occupying the block bounded by Broadway, 58th Street, Eighth Avenue and 57th Street, New York, which was completed ready for occupancy on May 1st of this year, is the result of an unusual combination of economic planning, engineering and architectural design on the part of the architects and engineers, and well organized and efficient handling by the contractors' organization.

The low building previously occupying the site was erected about five years ago and consisted of three stories and basement with a center court extending through the two upper stories. Most of the street floor and basement was under long-term lease to various motor car companies as sales and show rooms, while the upper floors were occupied and used as offices.

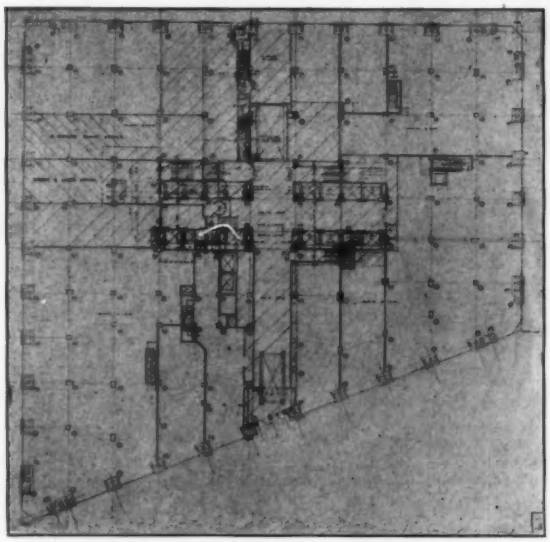
The steel columns and footings, however, were designed for 22 additional stories based on a plan which, above the third floor, took a "U" shape with the court opening to Eighth Avenue, and contemplated the construction of a theatre within the "U" at the base of the court. When the Broadway Motors Building Corporation secured the property, the theatre scheme was abandoned. The architects were confronted with the problem of planning 22 additional stories of offices with all the attendant utilities over an existing occupied structure, restricted by construction provided for the contemplated theatre and with the added handicap of tenants who might not be unreasonably disturbed by the new construction work.

A careful economic analysis showed conclusively that a "U" shaped plan would not yield in rentable area the percentage which should be developed on this site. The architects, therefore, recommended that the new structure be in the form of an "H," even though the change entailed the placing of twelve new columns, the reinforcement of eight existing columns, the replacing of seven other existing columns, together with difficult and expensive shoring operations, and complicated founda-



COLONNADE BUILDING, NEW YORK CITY, A THREE STORY BUILDING ERECTED IN 1922 AND WHICH FORMED THE BASE OF THE NEW GENERAL MOTORS BUILDING

FRANCISCO AND JACOBUS, ARCHITECTS—WELLES BOSWORTH, CONSULTING ARCHITECT



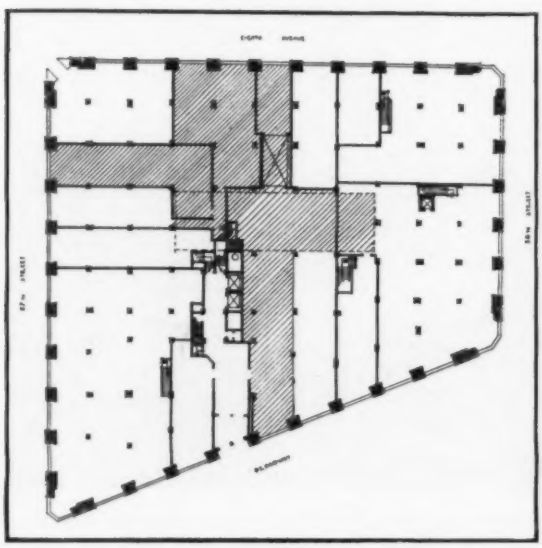
EXISTING AND NEW GROUND FLOOR PLANS COMBINED

tion work to support the new altered steel. The typical floor plan, with all the utilities in the center, illustrates the economy of the "H" plan. Above the setback, which occurs at the 18th floor, the advantage and value of this type of plan are even more clearly demonstrated.

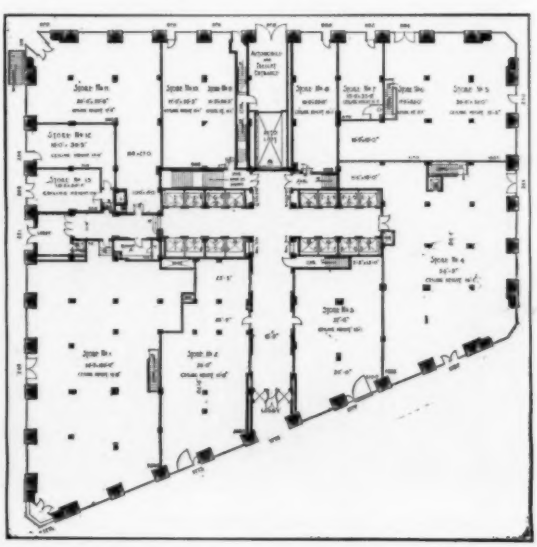
On the accompanying plan showing the new ground floor plan overlaying the old, it will be seen that in the new plan the existing elevators could be maintained until the new elevators were ready to operate. This made it possible to carry on the work and still leave all of the important tenants in possession of their space—a very important consideration, in view of the fact that it meant an uninterrupted income of $300,000 a year.

The plan of the existing ground floor indicates by cross-hatching the unoccupied areas used for contractors' working spaces. The engineering and construction problems were rendered more difficult because of the tenants. The used-car show rooms in the basement demanded the uninterrupted use of an automobile lift to the street floor. As the existing lift was required for construction purposes, a new temporary lift was installed in the space allotted to the new Broadway entrance. In several cases, column footings extending under occupied areas and under an automobile turntable required enlarging or replacing. The basement floor was shored and timbered, while the workmen drilled and excavated below. Wherever columns had to be replaced, or existing column footings enlarged, girders and beams had to be shored and supported throughout all stories. Structural alterations in tenanted areas were accomplished with minimum interference by constructing temporary wall board enclosures around columns as necessary. These enclosures were painted, prepared for erection, and set up at night so that at no time was the conduct of business hindered by workmen. As soon as the work required on any existing column was completed, the temporary enclosure was removed. It was essential that the interior be protected from roof water while alterations were in progress. Removable boxes covered with waterproof paper were built to fit over the column stubs projecting through the roof and over any small opening required in the existing roof.

Columns requiring strengthening were enclosed with reinforced concrete, after removal of the fire-



PLAN OF EXISTING GROUND FLOOR

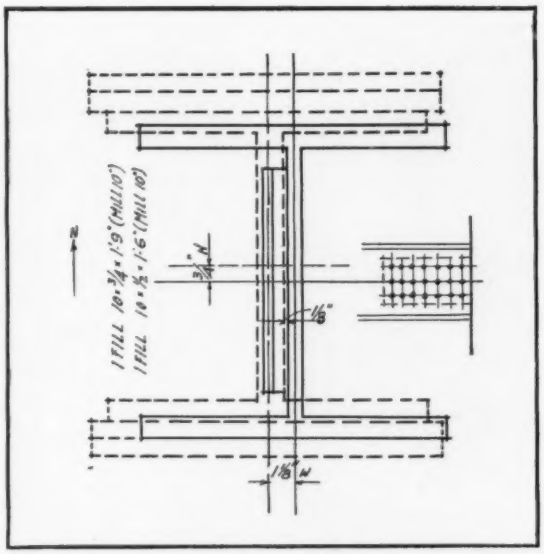


PLAN OF NEW GROUND FLOOR

proofing, and the columns provided with new or increased footings. Where new columns were required, existing beam and girder connections were burned off and, after placing new columns, extended connections were provided.

While the shoring and reinforcing operations were proceeding, the new steel of the superstructure was being fabricated, based on a design accepting centers given on the old erection drawings, even though a careful checking and survey had shown that the location of existing columns varied considerably in some cases from the position fixed by the dimensions on the original drawings. This resulted in a displaced bearing for new columns at these points, which was overcome by a careful calculation of the area in bearing and the addition of sufficient plates to produce the required area, the full column load being developed through the splice plates and rivets without dependence on butt bearing of the members.

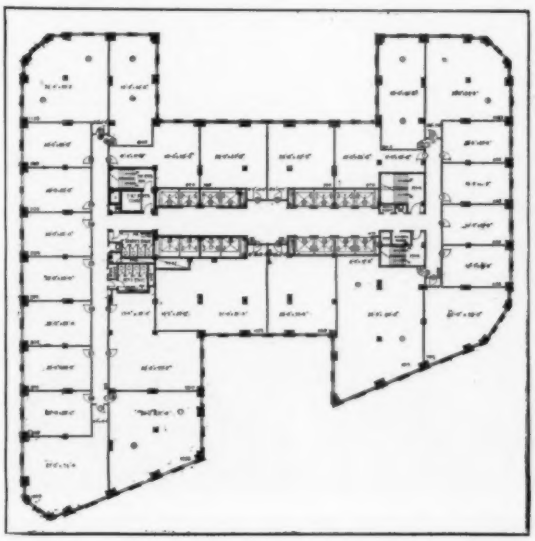
Lange and Noska were the consulting engineers on the steelwork. The efficiency of the builders' organization, the G. Richard Davis and Company, Inc., will be appreciated when it is stated that starting with a three-story structure in 1926, the finished structure, as shown, with a total rentable area of 550,000 square feet, was ready for occupancy on May 1, 1927, including many special features required by the General Motors Company, who leased the fourteen upper floors, comprising an area of 225,000 square feet. It is of special note, and to the credit of all concerned, that the finished structure was carried out precisely as shown by the first sketches of the architects, and completed in the required time and within the estimated cost. Close co-operation was responsible for this achievement.



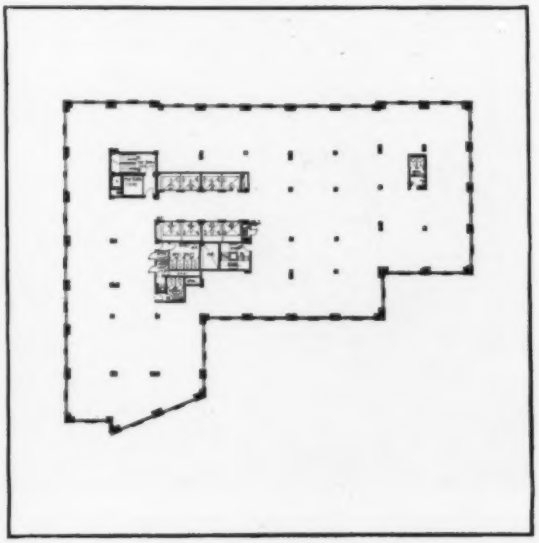
DETAIL OF NEW AND EXISTING COLUMN CONNECTION

OLD LONDON RELICS SAVED

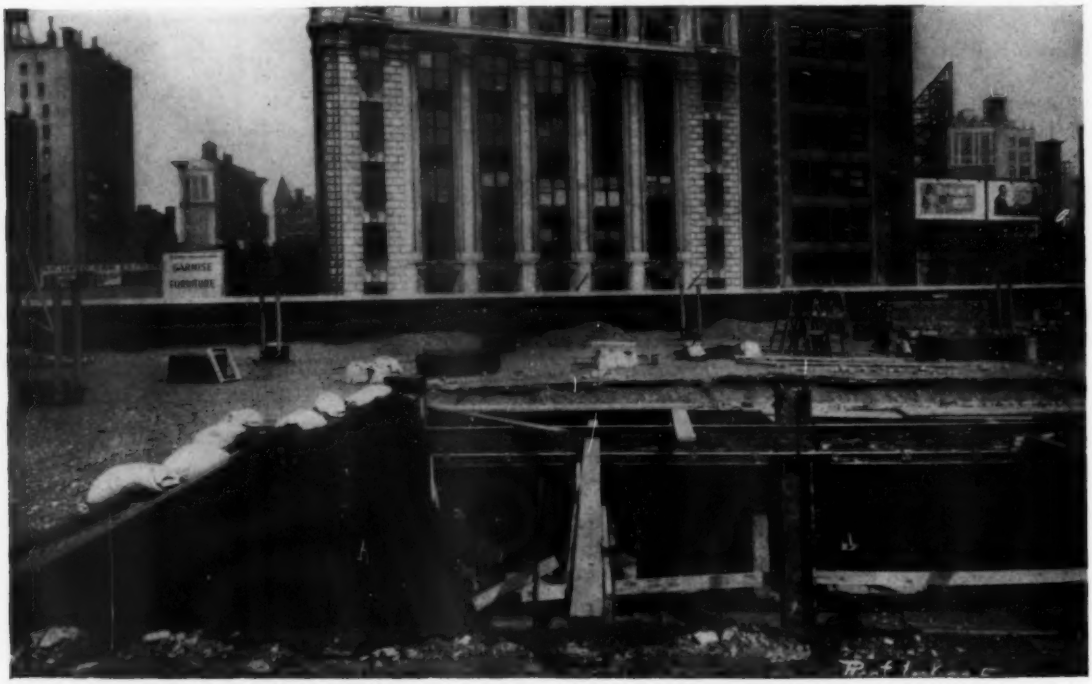
WHAT is presumed to have been an American offer to purchase another piece of Old London has been refused. Grosvenor House, formerly the residence of the Duke of Westminster, is being pulled down and its historic eighteenth century gates, which are described as "wonderful filigree work such as cannot be reproduced today," have been removed. A big offer for these valuable gates was made to the agents of the estate on the understanding that they were to be taken abroad, but the owner declines to permit them to leave England.



PLAN OF FIFTH TO TWELFTH FLOORS



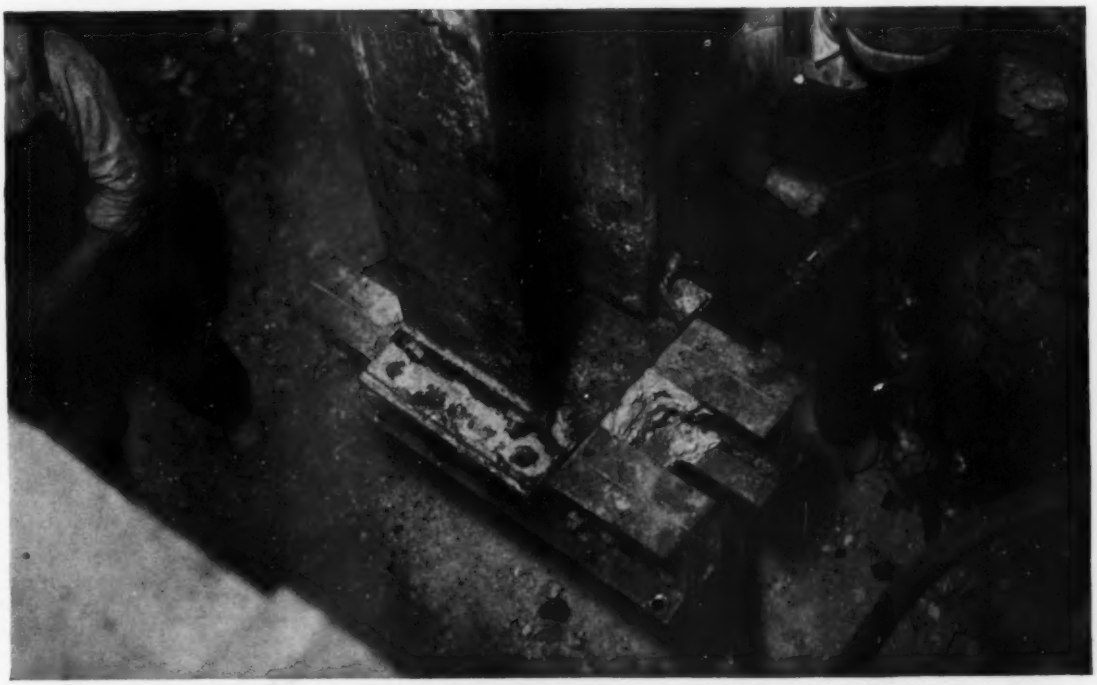
PLAN OF TWENTY-THIRD FLOOR



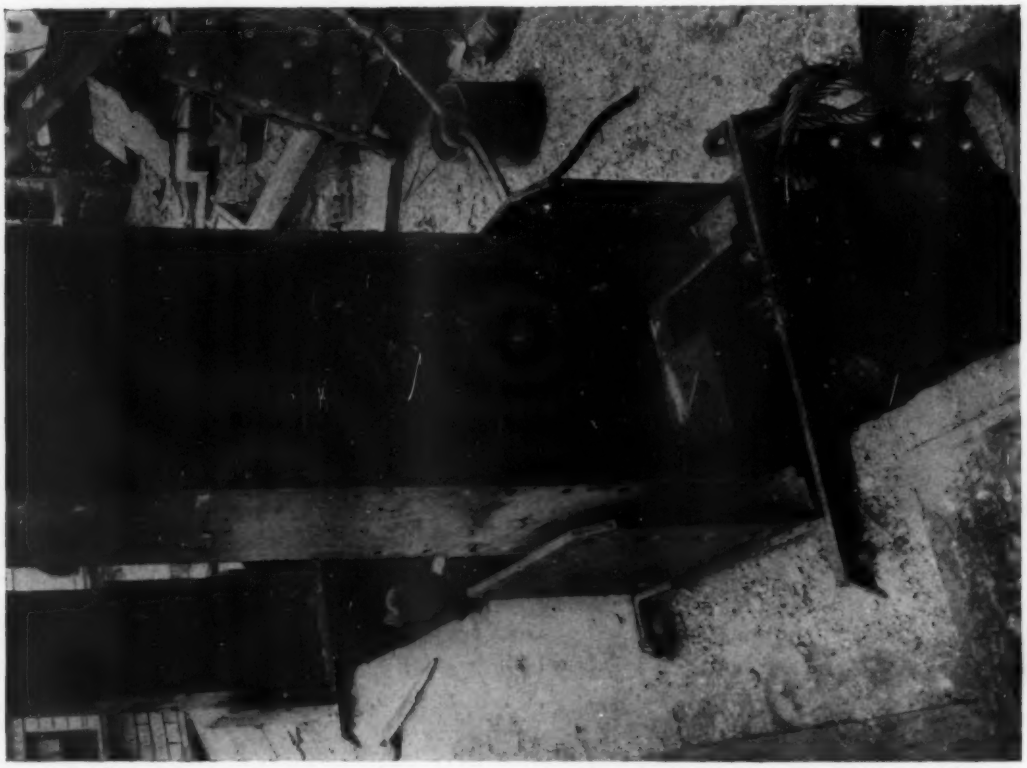
ROOF OF COLONNADE BUILDING SHOWING COURT OPENED FOR CONSTRUCTION. NOTE WATERPROOF BOXES OVER COLUMN STUBS TO PROTECT LOWER STORIES FROM THE WEATHER

SHORING GIRDERS AND BEAMS IN BASEMENT TO PERMIT EXCAVATING FOR NEW FOOTING UNDER EXISTING COLUMN

DETAIL OF NEW CONNECTION BETWEEN EXISTING BEAMS AND NEW COLUMN. EXISTING BEAMS WERE CUT OFF AND CHANNEL EXTENSION CONNECTIONS RIVETED ON EITHER SIDE



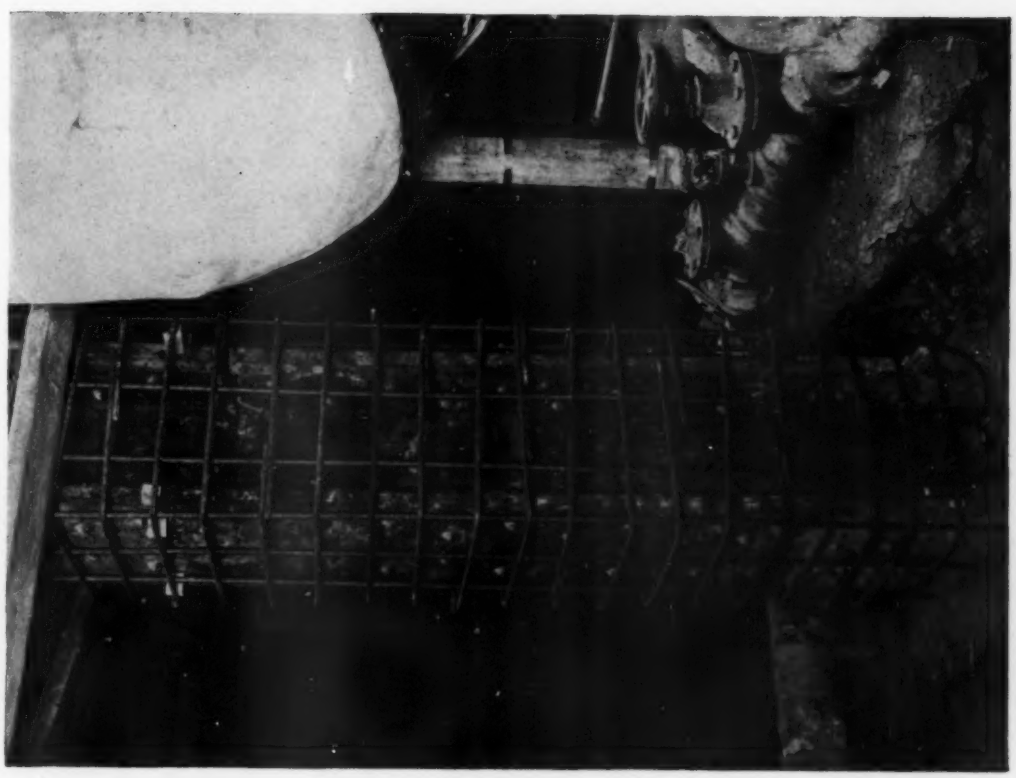
EXCAVATING FOR NEW FOOTING UNDER AN EXISTING COLUMN



COLUMN SPLICE OF EXISTING AND NEW COLUMN. NOTE FILLERS REQUIRED TO DEVELOP BEARING ON LOWER COLUMN

EXISTING BEAMS SHORED, CONNECTIONS TO OLD COLUMN CUT AND METHOD OF CONNECTING BEAMS TO NEW COLUMNS

SPLICE OF NEW AND EXISTING COLUMN AT ROOF OF COLONNADE BUILDING, SHOWING FILLERS REQUIRED TO DEVELOP BEARING BETWEEN COLUMNS



STRENGTH OF EXISTING COLUMN INCREASED BY USE OF REINFORCED CONCRETE. REINFORCING BARS IN POSITION READY FOR FORMS AND CONCRETE

GENERAL MOTORS BUILDING, NEW YORK—SHREVE AND LAMB, ARCHITECTS.

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Building Construction
Flatiron Building
New York

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M. G. RIPLEY — ASST. TREASURER
A. J. FLOHR — AUDITOR

NEW YORK
CHICAGO
BOSTON
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PHILADELPHIA
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OFFICE OF
HUGH WHITE
PRESIDENT

March 10th, 1927.

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HW/F

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EVERYBODY'S BUSINESS

By FLOYD W. PARSONS

MUCH has happened since that August afternoon in 1826 when John Stevens built a wood fire in the odd-looking contrivance that was to startle the natives by traveling around two concentric circles of wooden rails that had been laid down upon his New Jersey lawn. Few of those present at the time appreciated what the steam train was ultimately to mean to America. They did not realize that very soon our legislatures would be besieged for railroad charters, and the crack of axe and pick would be heard all over our country slashing out rights of way for what was to be the greatest national transportation system in the world and the cornerstone of America's economic progress. Our railroad mileage would now belt the earth a dozen times, and, when we include the cost of equipment, we have here a total investment in rail transportation facilities of $25,000,000,000. Our expenditure for improved highways and motor vehicles exceeds that for railways, while one and one-fourth billion dollars have been spent for river and harbor improvements.

But notwithstanding our great progress in this vital field of transportation, the work has hardly more than commenced. Time is money, and delays in moving merchandise and people add materially to the cost of doing business. In 1921 and other years of depression, a lack of haulage facilities was always a contributing factor in the slowing down of industry. Probably one reason for the protracted continuance of our present period of prosperity is the fact that there has been no shortage of freight cars during the last four years.

But transportation in America must now undergo a revolution. The old order is now facing new and radical forms of competition. One has to do with moving the Atlantic Ocean into the heart of the North American continent. Our Great Lakes ports will become ocean ports, thereby removing the freight disadvantage which affects forty million Americans residing in what we call our midwest region. Farmers and manufacturers in this section learned long ago that it is ten times as expensive, ton for ton, and mile for mile, to move goods over the land as it is to move them over the ocean.

Since these folks could not go to the ocean, they decided to bring it to them, and this will largely overcome the handicap of America in competing for the world's grain markets. The important cities of Russia and the farming countries of South America are on the seacoast and the farms not far away. Here in the United States the grain-growing districts face a land haul of from 500 to 1500 miles, which has helped to reduce the buying power of the American farmer's dollar. With this situation corrected a new era will commence in all of our midcontinent States.

Then there is the serious problem of adequate, surfaced highways to permit the free movement of more than 25,000,000 self-propelled vehicles. If all the motor cars now in use in the United States were lined up one behind the other and given a spacing of 20 feet, these cars would cover a mileage greater than one-fourth of our 550,000 miles of improved highways of all types. We must now produce 3,000,000 automobiles a year in order to replace only those that are scrapped.

The amazing development of self-propelled passenger and freight vehicles over both long-haul and short-haul routes has created a necessity for highways and streets that will stand up under intense stresses the year round irrespective of heat, moisture and cold. We must have better brakes, better signal devices, better illumination and better vehicular control. Radical measures must be put into effect to conserve street space. Every Saturday night in several of our larger cities, there are over a thousand more automobiles than there were the Saturday before. It is literally true that when the traffic officer in South Chicago holds up his hand, the automobiles in the same line in Michigan City stop.

It is not enough merely to say that the remedy for our difficulty is more roads. What we must also understand is that yesterday's methods are obsolete. Instead of arresting people for going too fast, the principal offense will be for going too slow. Chief attention will be given to the enforcement of minimum speed laws. We must spend millions of dollars for double-deck thoroughfares with overhead or underground crossings for cross traffic.

Highway construction in a near day must provide for express, local and freight traffic. There will be at least three classes of roads: the primary, or arterial highways, and the secondary roads which will include feeder systems, and the local roads that take care of short-haul traffic. The primary highways will be wide enough to allow for three or four traffic lanes to pass at one time in both directions. The express service traveling at high speed probably will run on an elevated structure built above the main road.

These arteries of travel will be perfectly lighted for night traffic, have no grade crossings, be policed by stop and go signals, and have speed limits fixed at a minimum—not a maximum. Buses and trucks will be subjected to regulations as to rates and service as the railroads are now, and all vehicles will have to pay a fair tax for use of the highways.

All of which bears heavily on current practices in business and industry throughout the United States.

XUM

MUTE testimony of quality—when the Book Building was constructed, Carney Cement was used exclusively for the mortar. When the Tower was added, Carney Cement again had the distinction of being used exclusively.

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Cement Makers Since 1883

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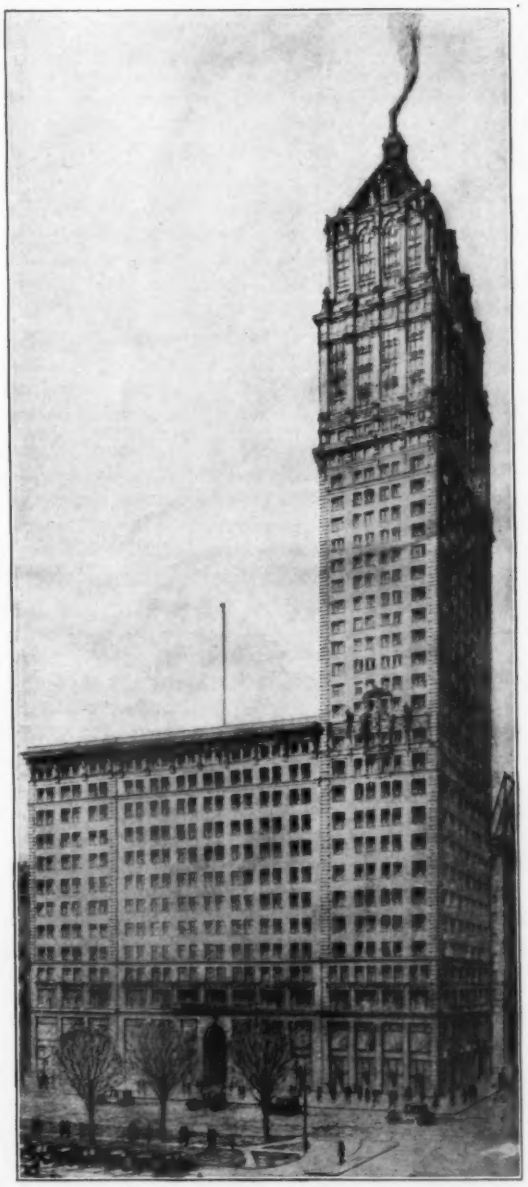

THE BOOK TOWER
Detroit, Michigan

Architect—Louis Kamper
Contractors—Starrett-Dilks Company

¶ Carney Cement was used for all the brick and tile mortar in this project.

Specifications:
1 part Carney Cement to 3 or 4 parts sand depending upon quality of sand.

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CARNEY CEMENT
for Brick and Tile Mortar

THE LAW AS TO ARCHITECTURE

By CLINTON H. BLAKE, JR., *of the New York Bar*

A YEAR or more ago I had occasion to discuss in these columns the situation with which architects are sometimes confronted in connection with bonds furnished by them for work performed for the federal government or for some one of the state governments. I referred at that time to a case in which a bond had been furnished for state and federal work and the work had then been delayed for a long period, but the architect had been forced to continue to carry the bond and the bond premiums. A very similar situation has come to my attention within the last few weeks, and emphasizes anew the injustice which an architect, wholly without his fault, may suffer in this way, if he is not careful with respect to the wording of the bond in the first instance.

The difficulty seems to be that in nearly every case bonds of this type provide that they shall be effective until the completion of the work, without any qualifying phrases. Where they are so worded, they have been interpreted to refer to the completion of the job itself, and not to the completion of the architect's work. The natural result is that, where the work is stopped for some reason and its completion is delayed, the bond under its terms still applies and the architect is not relieved of the bond liability pending the final completion of the job; but is forced to keep the bond alive, so as not to be guilty of a breach of his contract, and, in order to keep it alive, he of course is compelled to pay from year to year the premiums as they fall due. The result is a rank injustice to him, as the delay is not in any way his fault. He is not only held up under such circumstances in the payment of the balance of his fee falling due on the completion of the work, but is actually compelled to pay out substantial annual sums for bond premiums. In the case which has most recently been brought to my attention in this connection, it appears that the amount of these premiums will probably at least equal the amount of the compensation which the architect will receive for the work remaining to be completed.

It would seem that in any case, as a matter of plain equity, the client, whether it be the federal or state government in such case, or municipal governing body, should agree to some change in the bond or to its reduction or cancellation. Various rulings, however, have been made to the effect that such a proceeding is not proper and that the bond must remain in effect. If a test case were made, it seems to me that there might well be a chance that the courts would hold such a ruling unreasonable and untenable, in a case where the delay is not in any way the fault of the architect, but due wholly to the failure of the client to prosecute the work to completion. It is an exceptional case, however, in which it would be worth the while of the architect to get into litigation to determine the matter, and the result is that the architect will usually take his medicine and pay the premiums.

In order to meet this situation in advance and prevent being placed in such an unenviable position, the architect will be well advised if he provides in the bond and contract that the bond shall terminate on the completion of the architect's services, and that, if the job is not proceeded with and the completion either of the job or of the architect's services is delayed or made impossible by the work being held up without the fault of the architect, the bond shall terminate at that time or at the very least shall be reduced in amount to a sum sufficient only to cover the balance of the work remaining undone. If such a reduction be made in the amount, a substantially corresponding reduction, of course, in premium will follow. The provision for reducing the bond is not as safe, from the architect's point of view, as the provision that the bond shall terminate, if the work is delayed, as the delay might well take effect after a very small part of the work had been done. If the architect was only entitled to have the bond reduced proportionately, the reduction might not, under such circumstances, be sufficiently substantial to lighten materially the burden on the architect for bond premiums.

If the dealings were had with individuals, rather than with governmental bodies, there would be no difficulty in the ordinary case, and a proper adjustment could be made. Where an architect is dealing, however, with the federal government or a state or municipal government, he must bear constantly in mind the fact that such dealings are on a very different basis, as a practical matter, from dealings with individuals or private corporations; that there are various statutes and governmental red tape involved, and that, proverbially, dealings with governmental bodies are, as a rule, far less satisfactory than those had with private citizens. Anyone dealing with a government—municipal, state or federal—is at a decided disadvantage, and must exercise correspondingly greater care to see that the terms of his employment are properly covered and that everything is done which can be done to prevent him being placed in a false position and subjected to loss through no fault of his own.

LEGAL DECISION

A RESIDENT of a village died leaving a will which, among other things, provided that the village might construct a library building at a cost as nearly as practicable of $25,000, and that the cost thereof should be paid out of the testator's estate. The

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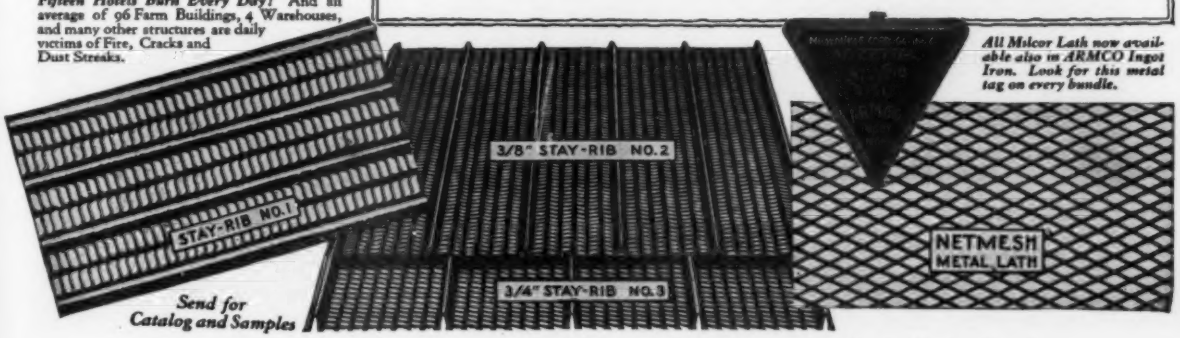

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plaintiff, an architect, entered into a contract with the Village, whereby it was provided that he should prepare plans and specifications for the building and receive a stipulated percentage of the cost for his compensation in the ordinary way. Plans were prepared and accepted by the Village, and bids called for. When the bids were opened, it was found that the cost of the work would be very greatly in excess of the $25,000 limit provided for by the will. The architect claimed that the plans could be changed to reduce the cost within this limitation, and offered to make the necessary changes. The Village, however, refused to proceed further with this architect, and employed another architect to prepare plans, and erected the building in accordance with the plans prepared by the second architect.

The Village still refusing to make payment to the first architect for his services, he brought suit therefor. The Village claimed that the contract entered into with the plaintiff was invalidated because the cost of the building as he planned it would exceed the $25,000 limitation set forth in the will, that it had not used the plans and had received no benefit therefrom and that it therefore was not liable to the architect for any compensation to him. The architect claimed that, until bids were received, it was not possible to tell exactly how much the work would cost, and that he had properly performed his obligation when he prepared the plans and specifications and offered to make such changes in them as might be required to bring the actual cost within the amount of the limitation. The court held that the limitation as to cost being provided for in the will and the contract referring to the building specified in the will and the parties having knowledge of the provisions of the will, the cost limitation would be read into the contract between the architect and the Village and would be considered to be an enforcible term thereof, notwithstanding the fact that the contract itself did not in so many words provide for a $25,000 cost limitation. The court further held that the claim of the Village that the contract was invalidated because the bids received exceeded the $25,000 could not be upheld; that the architect, being ready to change the plans so as to bring the cost within the $25,000, was entitled to be employed as architect and as provided in the contract; that the Village could not defend its claim on the ground that it had not used the plans and had received no benefits therefrom; and that, having prepared the plans in good faith and been ready to make the necessary changes, he should be entitled to compensation for his services. The court says:

"It could not be accurately known until bids were received just what the cost of the improvement as planned would be. As council refused to deal further with the plaintiff, after he had prepared the plans and specifications, which the members of council, as trustees of such fund accepted, the village breached the contract. The maximum damage to plaintiff for the drawing of the plans and specifications would not exceed three per cent of the maximum amount stipulated for the improvement in such will. Insofar as the two per cent for supervising the construction of the building was concerned, as no building was erected, under these plans, and no supervision required, the damage would be merely nominal. There was no evidence presented showing any damage to plaintiff on account of failure to have supervision of erection of such building.

"One of the defenses set up in the answer was that the plans and specifications did not substantially comply with the provisions of Item 3 of the will. (The item of the will dealing with the erection of the library.) It is true that when bids were received it was found that the building as planned would be more expensive than contemplated, but that was an error which could have been corrected, had plaintiff been given an opportunity so to do. However, that does not invalidate this contract made with the village. It would only affect the amount which plaintiff could recover for his services under the contract. * * *

"The contention is also advanced that the village is not liable because it did not use the plans and received no benefits therefrom. However, having ordered the architect to proceed with the preparation of the plans, and having by its contract accepted them, and advertised for bids, the village cannot now complain of the contract because no benefit was received. The work on the plans had been done, and the village had agreed to and did accept them, thereby making a contract which was valid and binding as between the parties."

Owens v. Wilmington, 15 *Ohio Appellate Reports* 400.

Cork Insulation on Steel Roof Decks

STEEL roof decks, like concrete and wood decks, when insulated with the proper thickness of Armstrong's Corkboard, are practically impervious to heat. The rooms under them can be kept many degrees cooler in summer, and in winter are heated more uniformly and with much less fuel. They will not "sweat."

Insulating with Armstrong's Corkboard requires no change in the specification for the laying of either the deck or the roofing. The corkboard is laid directly on the deck in asphalt or pitch, and since Armstrong's Corkboard is furnished in thicknesses from 1 to 6 inches, only one layer is required whatever the thickness specified. Thus the cost of labor and materials is reduced as compared with building up thin materials in multiple layers. The roofing is then laid on the corkboard in the regular way.

Armstrong's Corkboard is nonabsorbent. It does not buckle, or swell, nor will it open up at the joints. It is so light (less than a pound per board foot) that the weight factor is negligible. It is slow burning and fire retarding. It does not deteriorate—a firm, substantial base for roofing, and permanent insulation that retains its efficiency unimpaired.

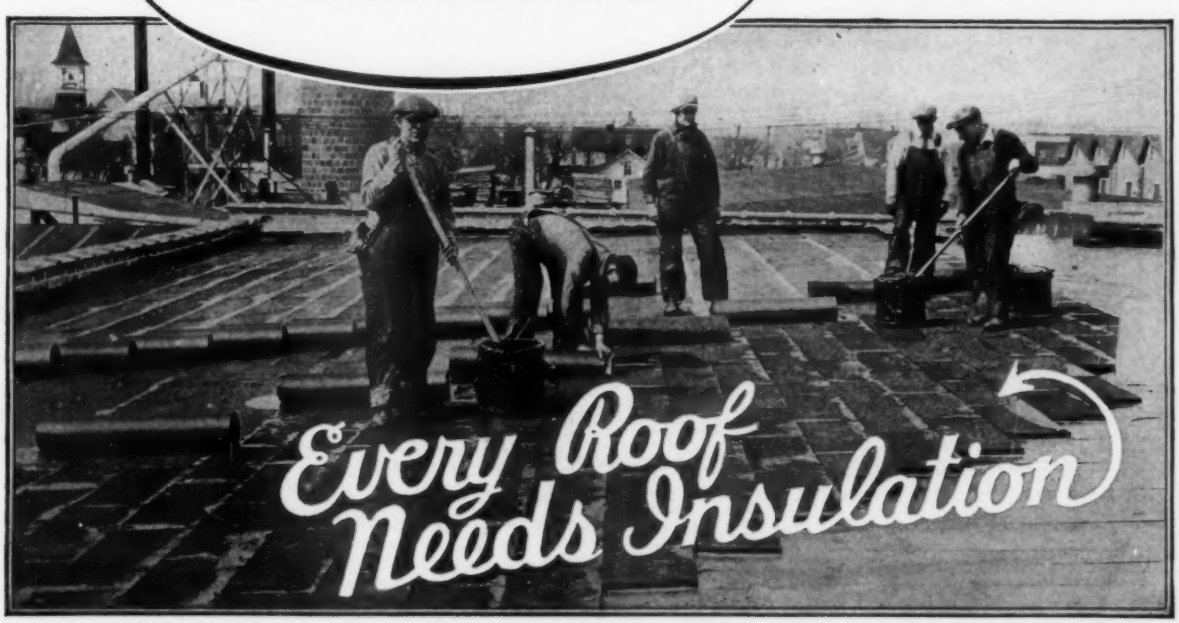
Reference Catalog for your Building Material File

Any information you want concerning Armstrong's Corkboard for roof and house insulation will be found readily in this Architects' File Catalog. If you haven't a copy, write to Armstrong Cork & Insulation Company, 162 Twenty-fourth Street, Pittsburgh, Pa.

Armstrong's Corkboard Insulation

for Roofs of All Kinds of Buildings

Laying Armstrong's Corkboard on the Truscon "Ferrodeck" roof of the Pilliod Lumber Company, Swanton, Ohio.

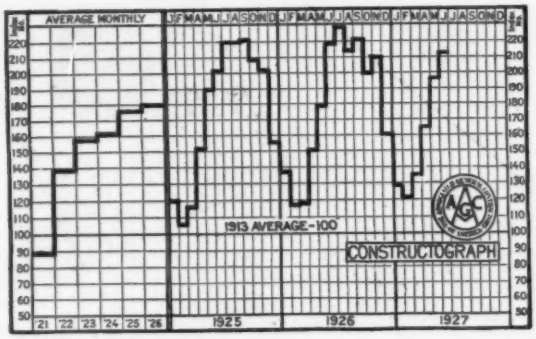


Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

CONSTRUCTION DURING FIRST HALF OF 1927

THE greatest volume of construction ever undertaken during the first six months of any year on record has been registered since the opening days of 1927, according to statistics compiled by the Associated General Contractors of America. Continuance of operations on a vigorous scale last month placed the total for the six-month period of this year four per cent above the figure established during the corresponding period of 1926 which held the previous record.

VOLUME OF CONSTRUCTION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CONSTRUCTOGRAPH
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1925
1926
1927

The June volume shows an eight per cent increase over operations carried on during May. If even a moderate increase is made during July, the supremacy of 1927 as the greatest building year on record will be extended for another month.

Strong indications that the present record-breaking pace will be maintained are found in the enormous amount of contracts for future construction work that recently have been awarded. The volume of awards made in May was greater than any recorded for that month in any previous year. The total of awards for the first five months of 1927 exceeds by five per cent the figure recorded for the corresponding period in 1926.

A scale which places the 1913 average at 100 as its basis shows the June volume of construction to have reached the 212 level. Index figures for the first five months of this year are: 129; 121; 135; 166; 197. Corresponding figures for the same months of 1926 are: 137; 117; 119; 151; 179.

The index figure for volume of contracts awarded during May is 233. The May, 1926, mark was 227.

PERSONALS

Wallace H. Hubbert, architect, 808 French Bank Building, San Francisco, Cal., desires to receive manufacturers' catalogs.

Smith, Moss & Mitschke, architects, have moved their offices from 1112 Union Trust Building to 916 Francis Palms Building, Detroit, Mich.

Harry W. Wachter, architect, Thomas D. Best, Horace W. Wachter have moved their offices from 420 Close Realty Building to 1220 Madison Avenue, Toledo, Ohio.

John M. Paul, architect, is now located at 8 Church Street, White Plains, N. Y., having moved from 185 Main Street, that city. Manufacturers are requested to send catalogs and samples.

C. Godfrey Poggi announces his association with William B. Bragdon under the firm name of C. Godfrey Poggi and William B. Bragdon, architects, 275 Morris Avenue, Elizabeth, N. J.

J. J. Schwarz, architect, has established offices for a general practice of architecture at the Garrick Building, 64 West Randolph Street, Chicago, Ill. Manufacturers' samples and catalogs are desired.

The new firm of John J. Flad and Frank S. Moulton, architects, has opened offices at 300 American Exchange Bank Building, Madison, Wis. Manufacturers' catalogs and samples are requested.

Sam Biderman, architect, 1203 Athletic Club Building, Dallas, Texas, has installed an A. I. A. filing system for manufacturers' catalogs and would be pleased to receive catalogs with A. I. A. filing index printed on them.

Donald Omar Dunn, formerly of the firm of Walker & Weeks, architects, and Munroe Walker Copper, Jr., architect, have formed a partnership under the name of Dunn & Copper, architects, 4500 Euclid Avenue, Cleveland, Ohio.

Fred C. Medicus and John H. Samuels, architects, have formed a partnership for the practice of architecture under the firm name of Architectural Offices Fred C. Medicus-John H. Samuels, Ltd., 211 Chapel Place, Youngstown, Ohio.

Ludlow & Schwab and C. J. Palmgreen, associated architects, have moved their offices from the Chamber of Commerce Building to suite No. 504-505 McCance Block, 305 Seventh Avenue, Pittsburgh, Pa., where they will continue their general practice of architecture.

The architectural firm of Shilling & Eastman, Fairbanks Building, Springfield, Ohio, has been dissolved. W. K. Shilling has taken new offices at 903 Fairbanks Building; R. F. Eastman and Ernst Budke, Jr., have formed a partnership under the name of Eastman & Budke, architects, 926 Fairbanks Building, same city.

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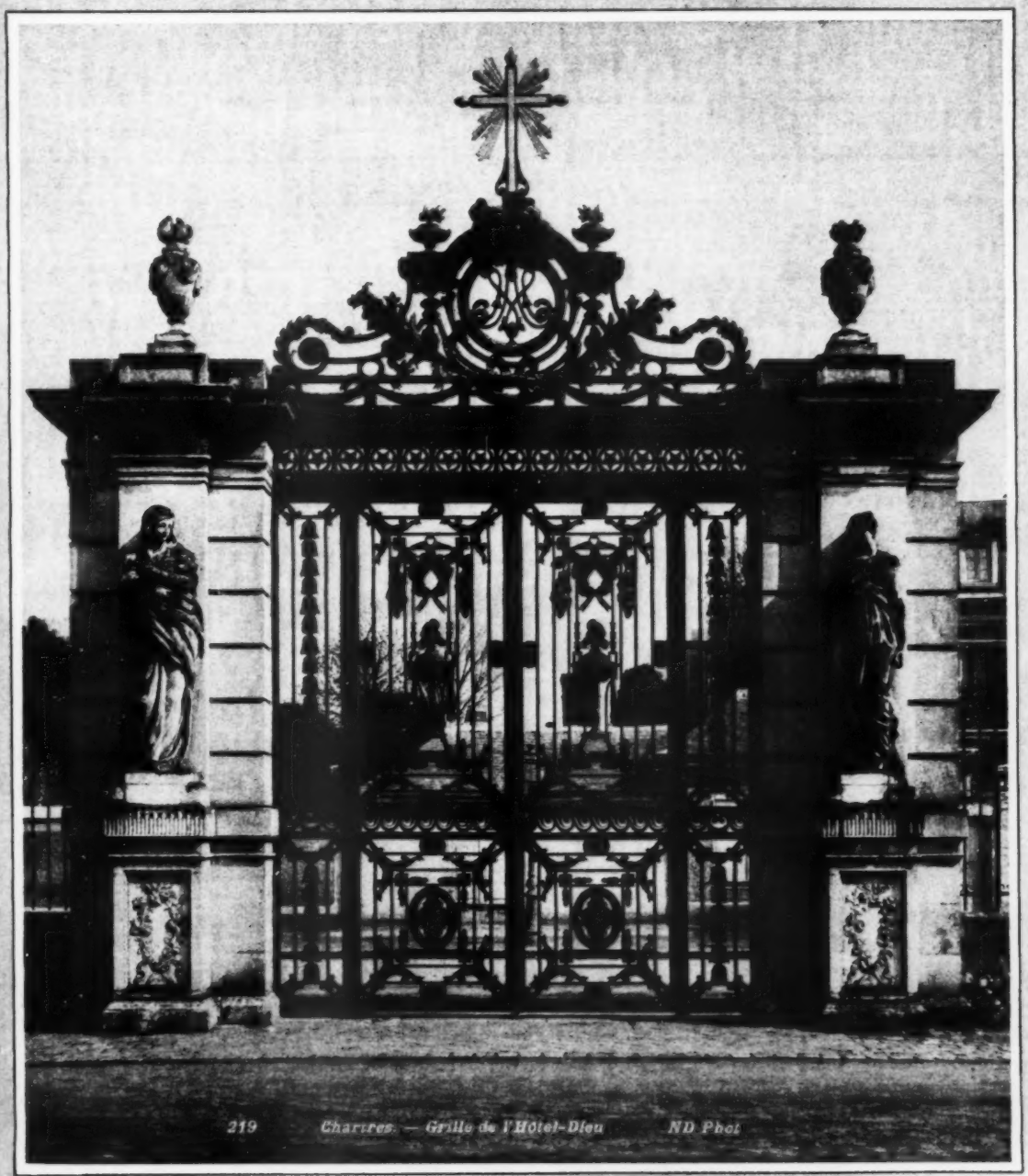
THE AMERICAN ARCHITECT

IN TWO PARTS · PART II · JULY 20, 1927

TOPICAL ARCHITECTURE SECTION

IRON GATES



ENTRANCE GATES TO HOSPITAL, CHARTRES, FRANCE

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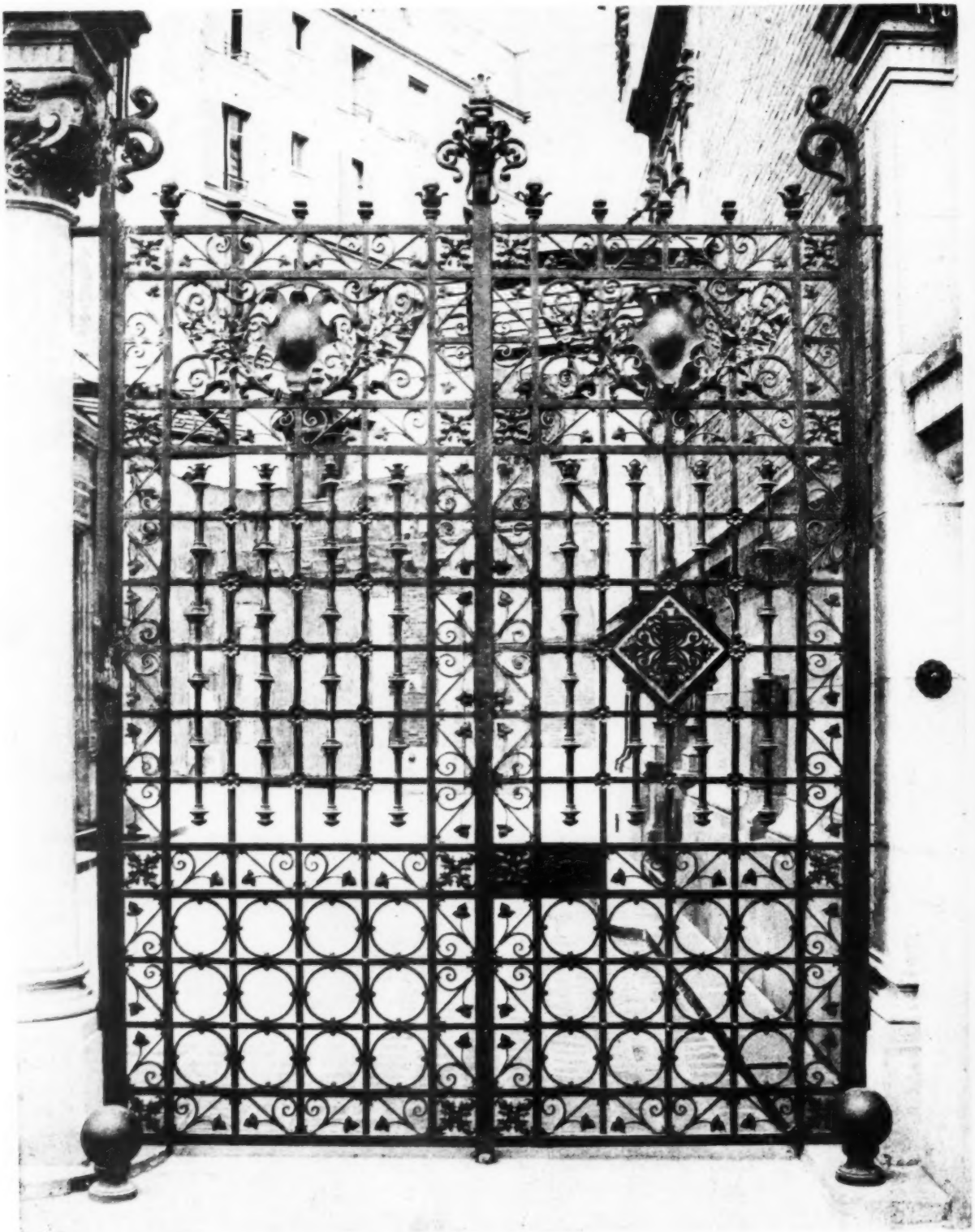
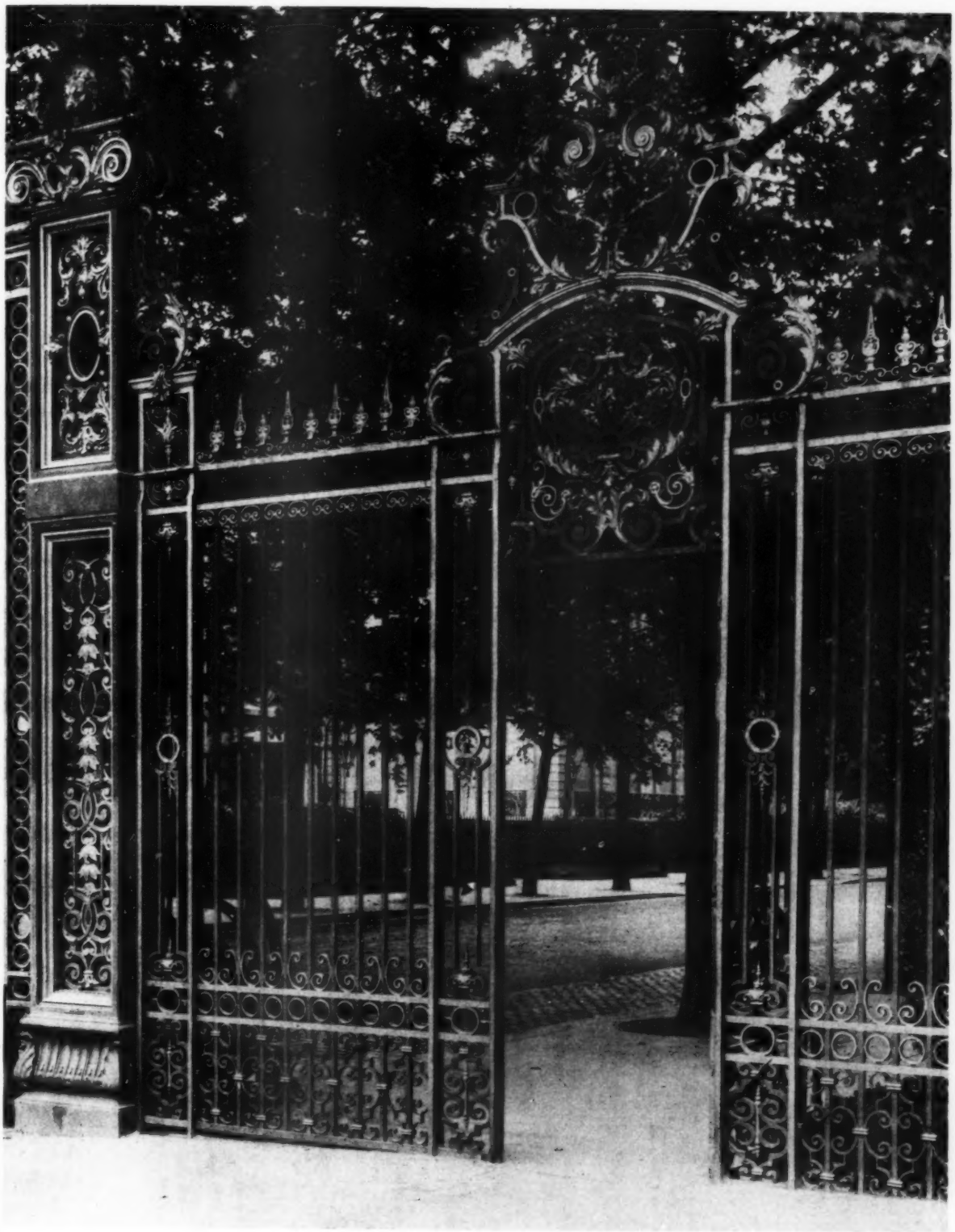
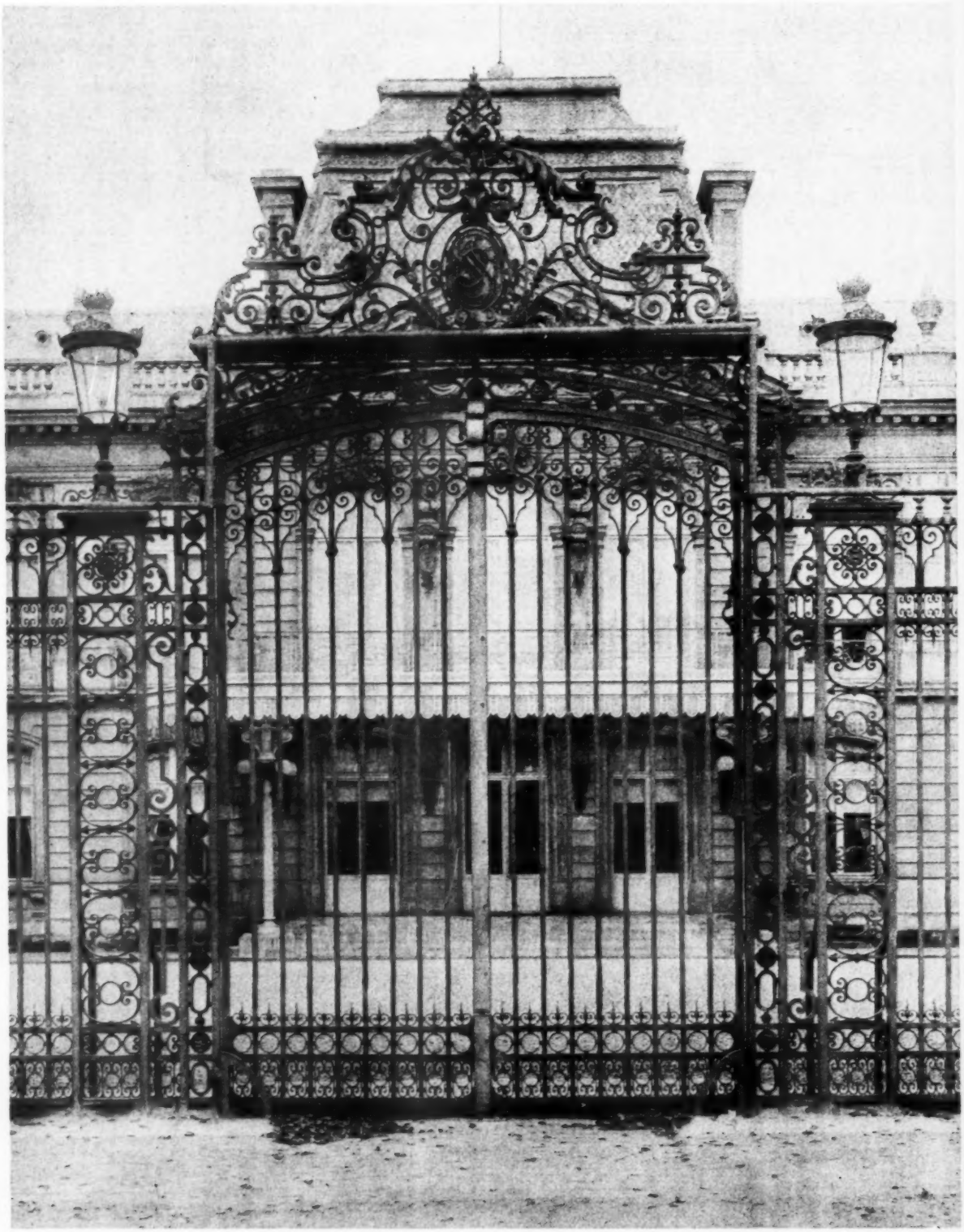


FRENCH RENAISSANCE GATES



LOUIS XIV GATE, PARIS, FRANCE



GATES TO THE PREFECTURE, VERSAILLES, FRANCE

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THE PUBLISHERS' PAGE

STANDING on the wooded banks of the Hudson River, near Barrytown, New York, is a dignified Colonial mansion, originally built by Brigadier General Richard Montgomery, who was killed at Quebec while landing his troops. Since that day in 1818 to this, this fine old house has known different owners. Fortunately, those owners showed a fine appreciation of its architectural excellence and such repairs as were from time to time made, studiously avoided radical changes and preserved every good feature of its fabric.

This house has but recently been completely restored and put in its present fine condition by Dwight James Baum, architect. The present owner is Brigadier General John Ross Delafield, and this house serves him as a place of residence during Summer months.

General Delafield has made a complete research of the historical traditions of his house and has set these down in the form of a most entertaining article. The splendidly executed restoration by Mr. Baum is shown by a large number of photographs which will illustrate General Delafield's article, to be presented to readers of THE AMERICAN ARCHITECT in an early issue.

As previously announced, our issue of August 20th will present two series of theatres of widely varying type. Mr. Arthur Woltersdorf has contributed an article,—Theatre Planning Here and There,—which will be illustrated by a number of views of recently completed German theatres. The principal subject presented is the Landestheatre, Gross und Klein, at Stuttgart. This is a somewhat unusual treatment of an amusement center. The pictures reproduced of this group are fine examples of photographs and the effect of illustration unusually good. Carefully poched plans and sections help to make the entire contribution one of unusual interest and of large suggestive value. Other illustrations to this article are the Civic Opera House and the Krolloper, Berlin.

As in the past, the articles that will in the near future appear in Departments of Engineering and Construction and Interior Architecture, will be of timely interest and helpful.

Interior Architecture will present articles on Stylistic Design in Theatre Interiors, The Decoration and Furnishing of Country Clubs, and a discussion as to how to retain original character in alterations. These features will be very completely illustrated.

An article on oil burners and their installation for domestic use will soon be found in Department of Engineering and Construction. This question of the correct use of fuel oil is now being seriously considered. The literature on this subject is not large, and it is believed that this article will serve to acquaint the architectural reader with many details he will need to know if he is successfully to introduce fuel oil into his houses. A second article will shortly follow the above, treating in the same thorough manner the proper introduction of fuel oil into commercial buildings.

Electrical refrigeration is no longer a scientific toy, but has developed to an exceedingly practical utility under every condition where ice has been formerly used. Different methods have been perfected, and these will be discussed in an early issue.

The nation-wide competition for the best design for a house and garage built of native West Coast woods, announced in previous issues of this journal, closed on August 1st. By special arrangement with the West Coast Lumber Bureau and C. W. Stimson of Seattle, who jointly are offering the prizes, aggregating $3500, the four premiated designs and eight honorable mentions will be illustrated in September issues of THE AMERICAN ARCHITECT. The essence of this competition is an effort to secure designs presenting novelty and originality in the treatment and use of woods native to the Pacific Northwest. This competition has been sponsored and conducted by the Washington State Chapter of The American Institute of Architects. The professional adviser is J. Lister Holmes, A.I.A. The generous prizes offered and the fact that the competition is officially sponsored by the Institute, have resulted in the submission of a large number of competitive drawings. The publication of the winning designs will undoubtedly show a more than usual number of fine houses and well considered plans.

ARCH OF SEPTIMIUS SEVERUS, ROME

FROM THE ORIGINAL PENCIL SKETCH BY WALTER F. BOGNER,
40TH HOLDER, ROTCH TRAVELING SCHOLARSHIP

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